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THE NEW YORK DRAMATIC MIRROR

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MABEL AMBER.

PLAYS REVIEWED.

A Drama of Momentary Importance.

Oscar Wilde's latest play, now running at the Fifth Avenue Theatre, interests many persons here, as it interested many in London, and this fact entitles it to something more than a casual glance for theatrical record.

A Woman of No Importance, however, belongs to the ephemera of the theatre. It contains no valuable transcription of normal life that will make it—as other plays are from time to time made—a permanent addition to the stage. It may—perhaps it will—achieve a run in New York, as it did in London. But for extrinsic reasons.

The jaded metropolitan mind is stimulated by clever sayings, just as the jaded palate is provoked to new enjoyment by novel combinations of the cuisine. And in the one case, as in the other, curiosity does not move the enjoyer to inquire beyond the provider of the fare.

Those that laugh at the satirical quips and the cynical paradoxes in A Woman of No Importance know enough of source and of purpose when they glance at Wilde's name as author. Just as the gourmand would be satisfied with the name of his *chef*, without caring to inquire where the marketing had been done.

To be frank, there is very little that is original in Oscar Wilde, beyond an acute intuition as to original sin and perhaps an original tendency toward it.

He will employ the germ of an ancient saying in illustrating a modern foible, twisting its thought grotesquely until it resembles the pink that he had given a bath in green and stuck in his buttonhole when he appeared before the London audience that originally applauded Lady Windermere's Fan.

Into the mouth of his Illingworth, for instance, he would put the saying "Fortune conquers wisdom," and nobody for the moment would remember that Juvenal wrote "Wisdom conquers fortune." Perhaps Wilde might vary his version by saying "Fortune conquers virtue." And who would not laugh?

Again, Wilde might fit to the tongue of his Mrs. Allenby the saying of Terence: "There is nothing more unreasonable than the man who wants experience," wresting it from its original meaning, and from his own responding consciousness make his Illingworth reply, "And nothing more interesting than the woman who has had it," adding to the sin of perverted significance. And who would not laugh again?

The greater part of A Woman of No Importance is made up of dialogue in which certain smart characters—all the characters of Wilde, in fact, are smart in their several ways, which suggests a laborious sifting of the "society" that he has studied for types, and an association of clever individuals on his stage that could find no counterpart in any social function—say things apparently for no other purpose than to emphasize contempt for the conventions that they nevertheless outwardly observe; and the sayings themselves, if we study the wisdom of the ages, may be duplicated from or suggested by or inverted from any book of antique maxims at hand.

All that is required in the manufacture of such dialogue is patience in reading and an erratic ingenuity in misinterpreting, misapplying, and dressing in *fin de siècle* paradox.

As for the dramatic quality of the play, it is made up of two or three incidents based on circumstances traceable to several plays of French origin in which they have been reiterated. A man of the world had betrayed a young woman in his youth, and upon his refusal to marry her, she had left him. Twenty years later he encounters a young man to whom he takes such a liking that he offers to make him his private secretary. Following his evil tendencies, he insults a young American heiress in the garden of a house where all the characters are conveniently gathered. The American girl is loved by the young man, who, as she rushes into the room where he and his mother are to complain of the insult, would administer summary punishment upon his patron but for the mother, who stays his hand with the declaration that the libertine is his father. The son insists that his father shall even now marry his mother, and when the father offers to do this in order to get possession of the boy the mother refuses.

The morality of the play—or its lesson—is as superficial and insincere as are its epigrams. The smart sayings, like the crack of a whiplash, arrest attention for but a moment. What is intended as a pathetic scene between the mother and son while the latter tries to induce the former to marry the man who has made her suffer, has no moving quality beyond the possibility which the art and magnetism of a clever actress can give it. It is artificial in language and strained in effects; and it is rendered absurd by the eavesdropping of the young American girl. There is no integrity of purpose anywhere in the play, relative to the pretended motive of rebuking that result of the social system that is seen in man's freedom from consequences and woman's suffering.

As a caustic arraignment of what is supposed to be "society" by the tongues of what will probably be accepted as its own types, the play will amuse and succeed in metropolitan centres. It is an intellectual condiment for the sophisticated, and a liberal education in the forbidden to the pampered city young person, who is essentially precocious. But thanks to the natural integrity of the mass in small communities, A Woman of No Importance would be Greek to the average provincial audience. Not that depravity does not exist in small places, but that its refinements of speech are not so current in them.

The single sop thrown to low comedy by Mr. Wilde is also revealed in verbalism instead of in action. His Lady Hunstanton is a direct descendent of Mrs. Malaprop. She does not misapply words in the way that Sheridan's dowager did, but she gets like results of mirth by like means. Asked if she knows a certain lord, and she remembers him as one who declined to marry a certain lady "because she had a large family. Or was it large feet?"

And thus she seriously goes on, with continual opposition to the expected, piling anti upon climax.

It is funny, but it is not very difficult.

Rose Coghlan probably realized that the play would not win approval unless she cast it strongly. She has gathered a company that would almost make an act of the Legislature endurable on the stage.

In herself the chief character of the wronged woman finds an excellent exponent. Miss Coghlan's acting is so earnest and so strong that it really obscures the defects in the character.

Something has been said of Mr. Barrymore's bungling work with his lines on the first night, but he has corrected that. To some he no doubt appeals as the ideal of the cynical, sneering, bumptious Lord Illingworth. Others will recognize in him simply the nonchalant Mr. Barrymore.

Mrs. D. P. Bowers admirably personates Lady Caroline Pontefract, an elderly wife, whose jealous concern for a husband who would excite no jealousy in another is an irrelevant diversion; and Grant Stewart cleverly represents this henpecked invalid.

Ada Dyas is the Lady Hunstanton. The unpleasing feature of her work—which in other respects is of course accomplished—is a habit of confiding her lines and moods implicitly to her audience. This habit has now fallen into disuse.

The character of Mrs. Allenby, the woman who declares that her husband is like a promissory note—she is tired of meeting him—who unblushingly believes that "all men are a married woman's property," and who persistently indulges in like philosophy, is taken with a seemly spirit by Mrs. Dion Boucicault.

Effie Shannon is pretty, but colorless—except as to her gowns—as the American girl; Mr. Whiffen is irreproachable as the doctor of divinity who enjoys a dinner and will chat after it about himself, but becomes somnolent upon the introduction of other small talk; Mr. Taber is excellent as the son of Mrs. Arbuthnot; and the others of the company competently fill out the play.

J. A. W.

MABEL AMBER.

An excellent portrait of Mabel Amber appears on the first page of THE MIRROR this week. Miss Amber is an actress well known in this city and throughout the country. She was born in Elmira, N. Y., and her first engagement on the stage was as leading lady with Katie Putnam. She was for two years and a half with Augustin Daly, and part of the time replaced Edith Kingdon in Mr. Daly's company. Miss Amber then went with Robert Mantell as leading lady, and distinguished herself as Diane in Monbars. She afterward played all the leading roles with Louis James in his production of Virginius, Othello, Hamlet, Richard III. and Ingomar, replacing Marie Wainwright. During the last three seasons Miss Amber has been leading lady with Nat Goodwin, from whose company she has but recently retired permanently. With Mr. Goodwin she has appeared with success in The Nominee, The Gold Mine, Art and Nature, A Gilded Fool and In Mizoura, her personation of Kate in the last-named play having been originated after but a single rehearsal of three quarters of an hour. The press throughout the country has highly praised Miss Amber's work in a wide range of characters, and it is safe to say that she will hereafter attract even greater attention as an actress than she already has. She possesses youth, beauty, intelligence, a quick aptitude, and she is ambitious. With the right opportunity these gifts and characteristics will distinguish her notably on the stage.

A PROFESSIONAL TEA.

Annie Ward Tiffany tendered a tea and reception to the profession in Philadelphia on Thursday afternoon last, on the stage of the Park Theatre, which was set to a drawing-room scene. Miss Tiffany was assisted in receiving by Miss Irish, of the Kendal company; Miss Eldridge, of the Powers company; and Miss Warren, Rose Tiffany, and Miss Burton of the Tiffany company, and Rose Lee of the Girard Avenue stock company. The Gotham City Quartette sang, but there was no formality of entertainment. Among those present were Messrs. Hartzel, Moran, Crosby, Scranton, Green, Albiger and Abbott, of Miss Tiffany's company, Adrienne Dairolles, and J. E. Dodson of the Kendal company, Mrs. George Murray, Mrs. Livingstone, Mrs. Lindsay, Mrs. Fleischman, the Misses Fleischman, and Mrs. Charles Gardner; Fanny McIntyre, and John Jack of the Forepaugh company, and W. Hall Crosby of the Powers company. Several members of the Coquelin-Hading company called for a few moments, and Mrs. Kendal sent a note of regrets.

SYMPATHETIC MANAGERS.

Joseph Garland, business manager for Primrose and West, encloses to THE MIRROR a letter written by a man in Roxbury, Mass., named John J. McCarthy, to Primrose and West, asking admission to their minstrels because he had earned scarcely any money for five years owing to partial paralysis in his right hand and leg. Primrose and West sent the man two seats, and afterward found that Ted Marks had opened his heart to the same extent to the same man on a like request. Mr. McCarthy must write with his left hand, for his chirography is quite neat and business-like, and shows no dexterity.

ADVERTISING THAT PAYS.

THE BIJOU,
PITTSBURG, Dec. 11, 1893.

To the Publisher of the Dramatic Mirror:

Dear Sir—We take pleasure in enclosing you cheque to cover our account—one insertion of twenty-five lines. We had twenty-eight applications for New Year's week from good attractions. This speaks for itself, and easily shows the value of your paper as an advertising medium.

Respectfully,
H. M. GULICK & CO.

STUDENTS RETALIATE.

The students of the Exeter, N. H., Academy were excited last Wednesday by a large sleigh loaded with loudly dressed young women who distributed hand-bills describing a show—of which they were the performers—that was to be given that night at the Exeter Opera House.

The bills distributed were intended to make the male sex curious as to what would be seen on the stage. They were very much like those distributed by the so-called Latoska company in a Hudson River town recently with a result that a general protest was made against the show. One of them came to the hands and eyes of Principal Fish, who at once declared that any student who should attend the show would be suspended, and to make sure that no student of the Academy would attend, the Principal paced up and down in front of the Opera House all the evening and kept a sharp eye on the entrance. Those of Exeter who went to the show said that it was a very tame affair, and that the bills made false pretences as to its wickedness.

But the students got even with Principal Fish and the faculty of Exeter Academy. Late on Thursday night they ornamented the walls of the main hall with pictures of burlesque actresses in tights, and the professors were shocked beyond expression when their eyes encountered these posters in the morning. An investigation is in progress, and some of the students may yet be suspended.

A NEW THEATRE IN WASHINGTON.

John W. Albaugh will build a new theatre in Washington to cost above $250,000. The site is on H Street, between Thirteenth and Fourteenth, practically on New York Avenue, in the centre of the social and theatrical life of the capital, and within three blocks of the leading hotels and apartment houses. The theatre will be 95 by 144 feet, of a composite architecture in which the Moorish will predominate, and will be five or six stories in height. The new theatre will combine every convenience and facility known to theatrical construction, and will be on the ground floor. It will have exits on the sides, and every precaution against fire will be provided. The seating capacity will be 1,800, and the stage will be unusually large. Every convenience in the way of dressing and retiring rooms will be furnished. The building will have a roof garden with arrangements for performances during the entire year, and with accommodations for 600 persons. The roof will be so arranged that it can be closed in bad weather. There will be permanent café and billiard rooms, and elevators will run to the balcony and the Summer garden. It is said that Mr. Albaugh is ambitious to build the most perfect theatre in the country. The new house will be managed by John W. Albaugh, Jr.

NO FOUNDATION FOR IT.

Madame Janauschek is annoyed by the publication in one of the evening papers that during the rehearsals for the recent As You Like It performance for the benefit of the Professional Woman's League she was discourteously treated by Theresa Vaughn. The story was made out of whole cloth. Madame Janauschek writes to THE MIRROR regarding it as follows:

"I met Miss Vaughn but once at the rehearsals. The moment I saw her I introduced myself and asked her to accept my delight and admiration for her lovely singing of the German and English ballads in 1492. We conversed for a little while, and after that I met her in the dressing-room where our conversation was most pleasant.

"I assure you that I cannot recall one unpleasant moment during the rehearsals and performance of As You Like It. All the ladies, without exception, treated me with the greatest kindness, and I felt delighted, even proud, to be one of them during that remarkable performance."

THROUGH CARS TO NEW ORLEANS.

Among the many important improvements in the Baltimore and Ohio Railroad train service is the addition of through Pullman Sleeping Cars from New York to New Orleans, via Philadelphia, Baltimore, Washington, and the famous Shenandoah Valley route, passing through Roanoke, Knoxville, Chattanooga and Birmingham. The train leaves New York daily at 5:00 P. M., Philadelphia, 12th and Market Sts., 7:22 P. M., and 24th and Chestnut Sts., 7:35 P. M., reaching Roanoke at 7:50 A. M., Knoxville, 3:52 P. M., Chattanooga, 8:00 P. M., Birmingham, 11:15 A. M., and New Orleans, 12:45 P. M.

This train is very handsomely appointed, being vestibuled throughout, and has Dining Car service New York to Chattanooga. At Washington a Pullman Sleeping Car, which runs through to Memphis, is added to the train.

All trains of Baltimore and Ohio Railroad leave New York from station foot of Liberty Street.

GOSSIP OF THE TOWN.

Lucie Celeste received a dispatch last week announcing the sudden death in Louisiana of her father. She left for New Orleans at once, accompanied by her brother, J. M. Lévêque.

Sadie Kirby's rainbow dance in My Aunt Bridget at the Park last week made a hit.

Josephine Torbeck, a variety actress, aged twenty-seven years, was pronounced insane at Bellevue Hospital last Tuesday, and transferred to the lunatic asylum on Blackwell's Island.

John H. Robb, who resides at 37 West Forty-eighth Street, had an epileptic fit on Tuesday night while in conversation with a friend in the lobby of the Sturtevant House. He was taken to the New York Hospital, and soon improved so as to go to his home.

A series of dramatic essays by Jennie A. Eustace will soon be published by the Putnams.

The Decatur, Ala., *Advertiser* warns the Southern public against an impostor who is giving simple spiritualistic exhibitions under the name of Professor Slade.

C. Garvin Gilmaine has opened a bureau for musical and lyceum work in Philadelphia, nearly opposite the Walnut Street Theatre.

Frank A. Small joined the Drew Comedy company the other day. He expects to remain with it until early in April when he will return to Buffalo Bill's Show and resume his former position.

Ward Wilson has been engaged to play David Copperfield in Charles Thayer's coming production of Little Em'ly.

Grace Hayward and Dick Ferris, supported by Ferris' Comedians, will begin a season of fifteen weeks on Jan. 1. The tour will be under the management of J. M. J. Kane, formerly general press agent of Robinson's Circus. Rehearsals are going on at Mt. Carmel, Pa.

Dorothy Denning has brought suit for divorce from her husband, Dr. J. C. L. Cronyn, in Buffalo.

The Boston *Commonwealth* has decided to extend the time originally set for closing the contest it opened a year ago for the best play on the subject of Oliver Cromwell. The prize is to be $500, and it is stated that twenty competitors are at work.

The rental asked for the Madison Square Theatre is so large that there is not likely to be a scramble for the new lease.

Mrs. Aubrey Boucicault (Amy Busby) has been granted a divorce from her husband, by Judge McAdam.

Daniel Sabel plays the leading part of Julian, the young sailor, in Held in Slavery.

Carl Alberte and Julie Barrett were married at Batavia, N. Y., on Dec. 6, and will reside in Albany, where Mr. Alberte is treasurer of the Albany Theatre. Four years ago Miss Barrett was prima donna and Mr. Alberte tenor of the Baker Opera company, the former being known on the stage as Julie Carey. While traveling together they became engaged, but decided to postpone marriage until Mr. Alberte could settle in some city where they could make a home. Mr. Alberte is said to be very popular in Albany.

Hennessy Leroyle is said to have met with considerable success in the West with By Wits Outwitted, and will go South after the holidays.

Eleanor Barry and her husband, W. R. Hatch, are in town, having closed their season in St. John, N. B., with Arthur Rehan.

Jacob Litt has bought all the rights to Ole Olson, and the play will be rewritten for next season by its author, Gus Heege, and presented by a first-class company. With this play and his successful Yon Yonson, Mr. Litt controls the Swedish-American comedy.

The December number of the *Newsdealer and Stationer* is also the Christmas number of that progressive and independent organ of the newsdealers' trade. It contains a vast deal of matter that is useful to its constituency and interesting to all concerned in the making and selling of newspapers. It bears, moreover, the imprint of success. When this issue is compared with the corresponding issue of last year it is possible to realize what steady and substantial growth the journal has attained under its present management. Mr. Philip Gottheif is the editor, and he has won the respect and confidence of our newsdealers by his able and courageous policy.

Francis Gaillard and Alice Gaillard have signed with George A. Baker.

J. M. McNamara, representing the No. 2 Masked Ball company, denies the statement published last week that this organization would close its season in New Orleans. Mr. McNamara says the attraction is doing a good business and is booked solid to the end of the season.

Bell's Comedians include Harry B. Bell, John Dewey, Harry Courtaine, Ed. Van Veghten, Wilbur Hudson Colber, Horace Daly, W. J. Farr, Mildred Lawrence, Margie Yates, Blanche Edith Robinson, Fitt Raymond, Charlena Freeman, musical director; and J. F. Arnold, manager; and Harry Connors, advance agent.

Adolph Goldsmid, the advance agent of The Fortunes of War company, whose suicide at Selma, N. C., was noted briefly in last week's MIRROR, was driven to the act by despondency. His company went to pieces and Goldsmid arrived in Selma penniless. A policeman found him unconscious out of doors. He had a half-emptied bottle of arsenic or strychnine in his pocket. There was nothing on his person to trace his relatives, and the authorities have been unable to learn where his home was.

J. Aldrich Libbey is highly gratified with the success of the ballads, "I Love You in Spite of All," "Kiss the Clouds Away," and "The Ship I Love," all of which he was the first to sing.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

William Furst went to Baltimore, the other day, to hear the music of his comic opera, The Honeymooners. He cut out five numbers and introduced five new airs.

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R. A. Barnet, author of 1492, Prince Pro Tem and Tobasco, is at work on another libretto.

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William Young is negotiating with Edward Vroom for a production of a play by Mr. Young, of which Lawrence Barrett had accepted the scenario.

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Carrie Turner's company produces in Baltimore this week a piece by Sedley Brown, entitled The Minister.

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Edwin Milton Royle has revised slightly his comedy-drama of Friends. The most important change is the omission of the character of the landlady's daughter.

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Mason Carnes, co-author of The Better Part, has written a three-act comedy drama. He calls it The Crossways.

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According to reports from France, Mlle. Zella Korabin, the new opera comique, with libretto by F. Carré, and music by Emil Peserd, at the Bouffes, has caught the fancy of Paris.

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The latest play by Alexander Bisson, co-author of Mr. Wilkinson's Widows, is called The Heroic Lecardunois. It is the new attraction at the Varieties in Paris. It will be produced, without doubt, in America next season.

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Sylvanus Dauncey, author of The Reckoning, which has been acted here and in England, is not giving any attention now to playmaking, as Comyns Carr, of the Comedy Theatre, London, has engaged him as general manager of th t house.

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Beerbohm Tree has accepted a play called The Charletan, written by Robert Buchanan. It is uncanny. It will shortly follow Henry Arthur Jones' The Tempter at the Haymarket.

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Estelle Clayton has sold her comic opera, The Viking, to E. E. Rice. Mr. Rice expects to give it a New York production. It is said to be a radical departure in plot and scene, from the usual plan of light opera.

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Henri Lavedan, author of Prince D'Aurac, from which Clyde Fitch has adapted An American Duchess, has promised to write a play for production at the Vaudeville, Paris. It will be a satire and will be called The High Livers.

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The one-act musical comedy, A Venetian Singer, with libretto by B. C. Stephenson, and score by E. Jakabowski, composer of Erminie, has been produced at the Court Theatre, London. The dramatic interest, it is said, is slight, and the music, although graceful, is not of the kind one remembers.

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A short pantomime, by Edwin S. Belknap, was played for the first time in this country at Newark last week. The cast was composed of amateurs.

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Albert Guion has written a drama expressly for Mme. Rejane, the celebrated star of the Vaudeville Theatre, Paris. She has accepted it. Owing to the extraordinary success of Sardou's Sans Gene, the new play will not be staged for many months.

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Alfred Thompson writes to THE MIRROR correcting a statement that his pantomime, Pierrot the Painter, recently produced at the Berkeley Lyceum, was an adaptation from the Italian. "Had it been so," Mr. Thompson says, "I should have so announced it. It was called Italian in contradistinction to English pantomime, which has degenerated into rough-and-tumble horseplay. The sketch is entirely original, and had never before been produced upon any stage."

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A. L. Fanshawe writes that he is at work on a new railroad drama to be called The Atlantic Mail, a melodrama entitled The Wheel of Life, and a comedy called The Talk of the Town.

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Espy Williams, the author of Robert Mantell's Grecian tragedy, Parrhasius, has rewritten this play, introducing another act, making four instead of three, and thus lengthening it so that it will fill an evening. The new version will be produced about Jan. 1 in Philadelphia with special scenery and spectacular effects, and thereafter it will be featured during the season by Mr. Mantell. Mr. Williams is engaged upon the scenario of a novel spectacular drama for Lewis Morrison, and is also engaged upon a new play for Mr. Mantell as a successor to Parrhasius. The subject of this work is said to be of universal interest, and it is promised for it that it will cause a sensation.

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Edgar Selden writes to THE MIRROR to correct an item published last week to the effect that his new play, Gilligan's Hat, is soon to be produced with Jennie Murphy in the leading role, as follows: "Mark Murphy has been negotiating for a play from my pen, but I disclaim all knowledge of Gilligan's Hat, coat, vest, or other portion of Mr. Gilligan's wearing apparel."

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Frank Dumont is at work on a new comedy for John Kernell. It will be called McFadden's Elopement, and Kernell will star in it next season under the management of Thomas H. Davis.

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Daniel H. Scully is preparing to take out a new play called Uncle Joel, written by Charles Francis Gibney, who will himself play the title part. The new drama is said to be something like A Poor Relation, with special comedy features. Mr. Gibney formerly starred in Myles Fadh.

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James R. Adams writes that the title of his new play is A Crazy Lot, and not A Happy Lot, as published.

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Dave Lewis and Edward S. Lewis are to make a joint starring tour next season in a new comedy called Two Irish Jews.

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Herbert Hall Winslow will revise Eloise Willard's comedy, known as The Little Speculator, which he wrote several years ago, and it will be elaborately produced next season.

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Clairette, or, Twenty-eight Days, which was produced in London by Willie Edouin, under the title of Clairette, the Trooper, is to be brought out at the New York Casino next season with Della Fox as the star.

ROSINA VOKES' DEPARTURE.

Rosina Vokes and her husband, Cecil Clay, embarked for England on the *New York* last Wednesday instead of sailing on Saturday as originally planned.

The reason for their sudden departure was that Miss Vokes' physicians advised her to leave New York as soon as possible and go at once to her home in Devonshire. As stated in THE MIRROR last week, upon Mr. Clay's authority, Miss Vokes' ailment is consumption, and there seems to be little hope that she will recover.

There is no basis in fact for the story in one of the daily papers that Miss Vokes is in pecuniary trouble. Her season was not profitable, but her resources are considerable, and she has made large sums of money during the years that she has toured this country prosperously.

Miss Vokes may not be a wealthy woman in the common acceptation of the term, but she has enough to spare for all her wants.

THEO'S OBSERVATIONS

In a recent interview, Théo, the famous bouffe artist, who is sojourning in New York for pleasure, expressed wonder at the characteristics of American comic opera.

"Your operettas are rather like some of Molière's earlier comedies," said she. "There is always some one being beaten, kicked or knocked about the stage. That's very droll to me! And it amuses me to see how the audience enjoys seeing some one thrown down stairs!

"Another thing I notice about your operettas is that every one dances, and dances all the time. Some one comes on to sing a couplet. He dances. The prima donna sings a sentimental ballad, and the chorus mark the rhythm of the refrain with their feet, with their knees, or with a swaying movement of their body. The comic man sings his song dealing with *actualités*, and *v'la!* he dances between every verse, and often between the lines! And yet some imbecile has said the Americans have no sense of rhythm? Why, they have it more highly developed than any nation I ever saw, and I have not stayed in Paris all my life. In the new operetta which Planquette is writing for me, I will go upon American lines. I will have dancing at every turn!"

Fie, fie, Théo! you are a flatterer! To prove that you are not, you must also have some one beaten, and kicked, and thrown down stairs.

WILL BE SEEN IN NEW YORK.

"Darkest Russia will open at the Fourteenth Street Theatre on Jan. 8 for an engagement of three weeks," said Manager Sidney R. Ellis to a MIRROR reporter. "The play is still doing well. It is interpreted by a strong company, and we expect that it will make an impression here. Lafayette W. Seavey, the scenic artist, has been commissioned to make new sets for this engagement, and the play will be produced here with every care."

ROSINA VOKES.

A FRAUD IN CANADA.

According to the Brockville, Ont., *Evening Recorder*, the manager of the Opera House in that city was called upon by a man who introduced himself as Fred. A. Bunton, and claimed to be advance representative of the Georgia Minstrels, who wished to secure a date for that organization in December. He made a contract, but it subsequently transpired that he had victimized theatre managers and hotels all along the line from Montreal.

IN A RAILROAD WRECK.

The Henshaw and Ten Broeck company left Wilkesbarre, Pa., last Wednesday morning on the Harrisburg express, on the Pennsylvania Railroad. The train was wrecked near Nanticoke while at speed. Edith Newton, of No. 1521 Conyngham Street, Philadelphia, suffered a concussion of the brain; Miss Ten Broeck was injured, though not seriously, and Samuel Collins had a shoulder dislocated.

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THE REAL SITUATION.

In an interview with Mrs. Reese, published in the Detroit *News-Tribune*, Felix Morris discusses the situation of unemployed actors this season.

"Ours," said Mr. Morris, "is a peculiar following. We are a lazy lot. No matter how bad we act we cannot settle down to regular employment. When the pay is poor and the dangers of being out of a job imminent, we still cling to the life, in spite of all its disadvantages. If the actor has enough to eat and can smoke his cigar in peace he is as happy as the day is long."

"But he must suffer this year."

"Suffer? There are hundreds out of employment. Hundreds of fine actors. The talk to the contrary is not true."

"What do they do?"

"Live on the kindness of indulgent landladies. When the actor has money he pays lavishly. When he is out of pocket he finds friends where he least expects them."

"Is this then a bad year for the theatres?"

"Very. Everywhere there is talk of forming relief associations. Such a thing was never heard of before in America. In England there has always been a certain amount of conspicuous poverty, but never to such an extent in this country."

Mr. Morris' intimation that the majority of unemployed actors are living on the generosity of indulgent landladies will create some surprise. There are a good many kind-hearted boarding-house keepers no doubt, but it is hard to believe that there are enough of this kind to support gratuitously the army of the unemployed.

The fact is—and observation and inquiry prove it—that while a number of professionals are actually suffering from want through lack of engagements this season, the majority of disengaged actors are not without resources to fall back upon in a time like this. Many are drawing upon the savings of prosperous years; many have established and are profiting by a good credit; many are assisted by friends; many have found homes and a welcome with more fortunate relatives.

To read the views of some commentators on the situation one would suppose that the members of the profession were utterly and recklessly improvident, if not an aggregation of paupers, and that there were few among them who had put by something for a rainy day or who gave any thought to the morrow.

There is depression in every kind of business and more or less hardship is being suffered by every class of self-supporting men and women this Winter, but the dramatic profession, relatively speaking, has been affected no more seriously than any of these, and its members are as well able to face temporary set-backs bravely and self-respectingly as are their brethren in other pursuits.

CONCERNING THE DREW COMPANY.

Regarding the story that Mrs. John Drew procured a loan from John L. Sullivan to help her company out of Chicago, Frank A. Small, agent of the company, says to THE MIRROR:

"I can assure you that Mrs. Drew did not ask any one to aid her in Chicago, and did not even know whether we made or lost money out of the engagement. Some one is evidently straining a nerve to connect Mrs. Drew with this company in a manner not justified by the facts.

"This must all be very painful to a most estimable lady and a truly great artist, especially when all of it is a tissue of fabrications.

"Business is not 'great,' but it is fair and it gives every evidence of being better. We have a splendid company, well fitted to do justice to old comedy, and at the Fourteenth Street Theatre on Christmas Day you will see a splendid representation of Holcroft's Road to Ruin, with Mrs. Drew as the Widow Warren, a new part to her, but one in which the best of her comedy work is shown. She is seventy-three years of age, but she closes the second act with a hornpipe as cleverly danced as if she were only twenty-three. She has made a big hit as the relict of her 'dear little old dead man,' Alderman Warren."

A number of papers announced erroneously that The Rivals will be played at the Fourteenth Street Christmas week. It will not be given until the week following. Besides Mrs. Drew the company includes Mr. and Mrs. Sidney Drew, Mr. and Mrs. George Osbourne, Charles Erin Verner, Clarence E. Holt, Al. Harris, Lionel Barrymore (a son of Maurice), Pierre Traiteler, Edwin Wallace, Harry D. Gibbs, and Katie Horan.

USING MR. FROHMAN'S NAME.

Gustave Frohman forwards to THE MIRROR a communication addressed to him by Otto A. Ilg, in which the latter accuses George T. Ulmer and Cora Van Tassel of organizing a repertoire company with the names of "Frohman and Ross" attached to the contracts as managers.

Mr. Ilg maintains that when he took charge of the company he asked who this Frohman was, and Miss Van Tassell answered, "Why, Gus Frohman of course." Being ignorant of any deceit, Mr. Ilg says he proceeded to conduct business and obtain time on the strength of Gus Frohman's reputation.

His eyes were soon opened, however, to the fact that Mr. Frohman had nothing to do with the Cora Van Tassel company, and he left the party.

MODJESKA TO FOLLOW COGHLAN.

Rose Coghlan's engagement at the Fifth Avenue Theatre will last seven weeks. It has been generally supposed that after that Shore Acres would return to the Fifth Avenue. Such is not the case, however. Madame Modjeska will appear immediately following Miss Coghlan. It is likely that her new play, Magda, will be seen during the engagement.

THE USHER

An effort is being made to secure signatures to a petition to Governor Flower for the pardon of Ellen Cummins, the ex-actress who was sentenced to twenty days in the city prison for stealing jewelry from Miss Cushman, a professional, who had befriended her.

Is there not a serious question whether this action is either wise or just?

Let us look into the circumstances of Miss Cummins' case.

A number of years ago she was an actress whose ability seemed to promise a successful career in the profession. But her day of usefulness was short-lived. She acquired a taste for drink. It soon rendered her incapable of filling an engagement. For obvious reasons the most charitably inclined manager would not take the risk of placing her in a responsible part.

Friends—she had many—strove to release her from the grip of this terrible passion. Every method that affection and interest could devise was tried in vain. She could not or would not give up the habit.

Time and again kind hands were stretched forth to lift her up, and every inducement and every encouragement was offered her to reform. It was useless. Either her case was incurable, or she had no desire to take her old place in the respect of her associates.

♣

Thus it went on, always getting from bad to worse. She became a mendicant, her one aim being to gratify her unfortunate appetite. One after another her friends fell away, their patience and charity and generosity tried beyond all bounds.

Miss Cushman befriended her, as I have said. She went to the Actors' Fund when the woman was in need and applied for relief, which was granted. The Fund supported Ellen Cummins for nearly a year once, and helped her at other times. Altogether it expended in her case nearly $500.

When she robbed her benefactor and was arrested, the Fund and several professionals of influence asked Miss Cushman either to withdraw the charge or to abandon the prosecution. Miss Cushman finally consented to pursue this course.

♣

It was then that Mr. Charles MacGeachy blossomed forth in an hysterical article, wherein Miss Cummins was presented in the light of a martyr, and Miss Cushman in the attitude of a heartless persecutor.

Mr. MacGeachy no doubt meant well, but his legitimate business is that of heralding one of Charles Frohman's attractions, and he didn't know the real circumstances of the case or Miss Cushman's intention to let Miss Cummins escape scot free. Accordingly his frothy sympathy, his bathos, and his attack upon Miss Cushman came inopportunely.

At all events, Miss Cushman was incensed at Mr. MacGeachy's unwarranted criticism and she revoked her consent to abandon the prosecution. The charge was pressed, and the court inflicted the lightest possible punishment. Had the prisoner been any other than an ex-actress the sentence would have been measured by years instead of by days.

It may be because of Mr. MacGeachy's untimely lucubration that the journal which published it is now circulating a petition for executive clemency in Miss Cummins' case. But I do not think—and I know there are many who agree with me—that there is any occasion for false sentiment in the matter. Persons whose charitable inclinations are undisputed have declined to lend their names to the petition, on the ground that the light penalty suffered is likely to have a salutary effect, and the fact of the prisoner having been identified once with the profession in no sense recommends her to immunity from the consequences of breaking the law.

True charity does not demand that a crime for which no excuse appears shall be condoned, and that the person committing it shall be transfigured by the sophistic process into a glorified martyr. If it did demand that, then the ends of justice and law would be subverted constantly.

I would not have any one suppose that I am insensible to the generous spirit that causes members of the profession to clasp hands with every one of their number that meets with misfortune or that falls from grace. At the same time I do not see any good reason why they should respond to an effort to invoke the pardoning power in the case of one whose association with the stage is at best remote, and whose conduct for years has reflected anything but credit upon that association.

♣

The Chicago *Times*, usually well-informed on theatre matters, alludes to "the cowardly public of New York, which is generally loath to receive a new play or a new actor."

Inasmuch as ninety per cent. of the new plays both of foreign and dramatic authorship are produced in New York, and either stamped with success or failure for good and all by our press and our public, that assertion is decidedly humorous, coming from a city where a brand new play of real importance is so infrequent as to be an event.

As for actors, this city has either crowned with bay or irrevocably damned every pretentious star. It showed no reluctance in receiving Irving, Duse, Bernhardt and the other foreign luminaries upon whose virgin American efforts it was called to pass judgment. And as for our own famous actors, there is not one of them that does not owe his or her certificate of triumph to this effete Eastern centre.

If I mistake not, Duse came and went before Chicago realized that the greatest of modern geniuses had vanished from its sight. The sublime art of that wonderful woman was not recognized or applauded by our Chicago friends.

Had she gone there this season they might have understood it, the World's Fair having had a remarkable educational influence upon that wonderful community of vigilant hustlers.

♣

And speaking of the great Italian brings me to the saddest piece of news that has reached the ears of those interested in the art of acting since the loss of Edwin Booth. I refer, of course, to the announcement that Eleanora Duse has retired permanently from the stage.

Painful as this intelligence is to those that had the good fortune to witness the revelations of her genius during her American visit last season, it does not surprise me.

When THE MIRROR, during her New York engagement, published the fact that Duse was the victim of an incurable malady and that there was little hope that she would ever be able to return again to our shores, it was received with incredulity in some quarters, and several papers went so far as to deny the story in toto.

THE MIRROR was accurately informed, as the news of Duse's enforced retirement clearly now shows. Her health is impaired to such an extent that she cannot play a series of performances, and she has been compelled to disappoint the public so often that she has concluded to give up the struggle against the inevitable.

♣

A greater calamity than the withdrawal of this actress the contemporary stage could not suffer, for she was a veritable missionary, who taught conclusively that the existence of dramatic art in its best estate demands the avoidance of the time-honored conventions that have covered it as with lichens and moss. She taught, too, that there must be a return to the models of nature.

In other words, Duse was the apostle of Truth, whose sublimity she illustrated and enforced.

Her American visit was not without lasting benefit to our stage. It left a guide-post to direct the public and the actor; it sowed in the souls of many honest aspirants "the seeds of a noble discontent;" its influence will be felt to a marked degree, for years to come.

♣

The reception accorded to Mr. Palmer's stock company during its recent—and first—tour of the South must have been gratifying to its members as well as to the management.

The appreciative and warm-hearted Southerners found unadulterated pleasure in the performances of our noted organization.

In Louisville the welcome was most enthusiastic, increasing when the company played its second engagement there last week, previously to departing for Prince.

The *Courier-Journal* declared it to be the best organization at present playing in America, and that it ought to have the occupancy of a national theatre. The *Courier-Journal's* dramatic critic is accounted one of the best judges of acting outside of New York.

♣

The practice of producing plays in New York, running them for some time and then presenting them on the road with an inferior cast announced as "the original New York company," is reaching its logical conclusion. Newspapers and public are beginning to detect and to resent the deceit.

There has been a wonderful sharpening of wits in respect to theatrical matters even in the smallest towns, and combination managers that fail to take this fact into their calculations make a big mistake.

I am told that in certain territory, particularly in the South, when an original New York cast comes along nowadays the papers herald it as something quite wonderful and worthy of unusual public attention.

This may be but a small factor in the prevailing depression of theatrical business, but isn't it in some measure responsible for a little of it?

Lincoln's famous observation that "you can fool some of the people all the time; you can fool all of the people some of the time; but you can't fool all of the people all of the time" might be studied with profit by managers addicted to this sort of thing.

♣

I am informed that America at the Metropolitan is not duplicating its Chicago success.

The spectacle is superb, but it seems to bore New Yorkers, and the floating population of the town on whom all managers now place reliance does not take kindly to it.

The expense of running this mammoth production is prodigious. To make a profit it must do an immense business.

♣

The membership of Professor Lincoln's "Uncut Leaves" club has increased to 600.

The club meets once a month and listens to readings from unpublished works by leading authors. To insure their copyrights the readings are protected from press reports.

It is Mr. Lincoln's plan to have several manuscript plays presented to the club this season for criticism. The parts will be read by well known actors. There will be no scenery or costumes.

♣

In an article on rialtos old and new the *Herald* describes the northward march of Thespianis from the Battery to Park Row, to Chambers Street, to the Bowery, to Broadway and Bond Street, to Union Square, to Broadway and Twenty-eighth Street, and finally to Broadway from Thirty-fifth to Forty-second Streets, the present haunt.

The new rialto is admirably adapted to the purposes of the profession. Beginning at the *Herald* building and the Park Theatre it takes in the region of the Marlborough Hotel, Abbey's Theatre, the Casino, the Oriental Hotel, the Empire Theatre and Frohman's, the Metropolitan Opera House, the DRAMATIC MIRROR office, the Gedney House, the Broadway Theatre, the Vendome Hotel, the Hotel Metropole, and the St. Cloud Hotel.

For several years to come this territory will be the rialto, in the best sense of the term. The next move will probably extend it as far north as Long Acre, in the vicinity of the Barrett House.

Judging from the extraordinary jumps that the rialto has made in past years it would not be safe to deny that the day is not far distant when contracts will be signed and dates booked amid the leafy borders of Central Park.

♣

I am glad to say that among the correspondents who stood at their posts during the devastation of Brunswick, Ga., by the yellow fever epidemic was Lawrence C. Bodet, THE MIRROR'S representative.

Mr. Bodet was born in New Orleans in 1856. He was educated in this country and in Europe. For five years he was engaged in the stock business in Texas. He went to Brunswick and assumed a responsible post in the traffic and accounting departments of the B. and W. Railroad. He remained in that capacity for ten years, and then became the deputy clerk and treasurer of the city of Brunswick.

When the recent epidemic broke out, Mr. Bodet assumed entire charge of the office, with the additional responsibilities of secretary of the Relief Committee and secretary of the Board of Health. Besides attending to these duties, he wired specials regarding the progress of the epidemic daily to the New Orleans *Times-Democrat*.

Mr. Bodet's services were most valuable to the community of Brunswick during that trying time, and his courage and activity have elicited the heartiest commendation. Mr. Bodet writes under recent date to THE MIRROR:

"The last scene in the tragic drama is on and the curtain will soon be rung down, to the great relief of this community. Theatrical companies will soon be in our midst and they will reap a rich harvest, for 6,000 persons hemmed in and 6,000 exiled by strict quarantine laws are eager to join again the *monde qui s'amuse*."

♣

The touching Chicago story of John L.'s generosity to Mrs. John Drew turns out to be what Mrs. Malaprop would call a "cunard."

Mrs. Drew did not ask John L. or anybody else for money to take the Drew company out of town. It was Sidney that "touched" the ex-champion successfully, and Sidney hastens to acknowledge it.

Young Drew, by the way, asserts positively that his distinguished mother has no connection, directly or indirectly, with the business department of the Drew Comedy company.

♣

I see that Admiral Gherardi advocates the adoption by Congress of a national anthem, preferably "The Star Spangled Banner."

He says that at present confusion reigns as to what air represents the flag, and that "Hail Columbia," "America," and "Yankee Doodle" are variously supposed by foreigners to be that national hymn.

The gallant Admiral's suggestion is excellent, and Congress, in whose power action lies, should take it up without delay.

If a popular vote were taken as to the people's preference in the matter, "The Star Spangled Banner" would undoubtedly be their choice.

A few years ago, it will be remembered, THE MIRROR persuaded a large number of managers in this city and elsewhere to adopt the patriotic custom of "playing out" the audience nightly to the strains of Francis Scott Key's noble composition.

For some time the managers kept their promise, but I noticed that one by one they gave it up, until now there are few that retain the custom.

It might be restored with advantage. The people approved it, and besides its patriotic significance it served the purpose of the old green baize—it informed them that the play was ended. That information is not always unnecessary, as many touring actors and managers can bear witness.

Tough Old

a Cough with a Weak System, Consumption with Weak Lungs, or Disease with Loss of Flesh. Take

Scott's Emulsion

the Cream of Cod-liver Oil, for any ailment resulting from poor nourishment. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

MR. ALLEN'S PLANS.

Edward H. Allen, manager of Allen's Grand Opera House, formerly Albaugh's, in Washington, was in the city last week on business connected with that house. Mr. Allen is a wealthy, practical, progressive man, whose energy and ideas are likely to give a new impetus to the theatre business in the capital. He is at the head of a large printing and engraving company, an advertising agency, and other substantial interests. He has studied the theatrical field thoroughly, and he means to conduct his theatre on a line of policy that will meet the demands of the public and the requirements of attractions.

"During my brief visit to New York," said Mr. Allen to a MIRROR representative, "I have booked many of the very best attractions for next season at Allen's Grand Opera House. I shall spend a great many thousands of dollars in improving the house. Its lobby, lighted by beautiful incandescent lights, will be gorgeous and artistic. I shall back my judgment. That is to say, if I believe in an attraction, I am willing to give it a guarantee. That is the best test of a local manager's appreciation."

The new entrance will be opposite Willard's Hotel, on Pennsylvania Avenue. The present entrances will be used for purposes of exit. The theatre will be refitted completely.

JOHNSTOWN'S NEW THEATRE.

The new Johnstown, Pa., Opera House is nearly completed, and will soon be opened under the able management of E. D. Griswold, of Altoona. The house is owned by James G. Ellis. It will be upholstered and decorated handsomely, and will have all modern theatre appliances. Mr. Griswold is also manager of the Eleventh Street Opera House at Altoona, and has been identified with the profession for many years. His father was a successful manager. Mr. Griswold began his career at the Howard Athenæum, Boston, in 1876. His subsequent connections were with the Spaulding Bellringers, M. B. Leavitt's Minstrels, The Hoop of Gold, and he managed Haverly's Minstrels during the season of 1882. From 1883 to 1886 he was associated with the Frohmans on the road. In the Fall of 1883 Mr. Griswold assumed management in Altoona, where he has since been signally successful.

Annie Williams, the original Mirandy Clackers of Edward Harrigan's Pete, who has been playing on the vaudeville stage for the past two years under the name of Annie Leslie, was married to H. W. Beckman, proprietor of the Winter Garden, St. Louis, Mo., on Nov. 17, and will hereafter be known as Annie Williams Beckman.

LAURA MAPLESON MAY REMAIN.

Laura Schirmer-Mapleson has scored a decided success in The Fencing Master at Daly's, and that in the face of disheartening obstacles. In consequence of having tendered her resignation to the management she was not allowed to sing on the opening night of the New York engagement, and when she did appear on Tuesday evening care was taken that no seats should be sent to the press. Nevertheless, this injustice did not prevent the *Herald* and other newspapers from sending representatives on their own account to witness the performance, with the result that Madame Mapleson's charming acting and brilliant singing were duly described and commended to the public.

In consequence of this success Madame Mapleson has been asked by the management, and also by Reginald de Koven, to remain as sole star of the company. She has consented to sing this week and may possibly be induced to remain at the head of the company for the rest of the season, although she informs THE MIRROR that she has not yet decided that question finally.

It is not generally known that Madame Mapleson is an American. She was born in this city in 1867, and is particularly proud of that fact, and prouder yet that New Yorkers have accorded her fair play under the trying circumstances of her present engagement.

J. Charles Davis, who is Manager Fred. C. Whitney's representative, has been engaged in diplomatic service with the object of getting Madame Mapleson to rescind her resignation. He does not acknowledge that the matter is still in abeyance, evidently believing it to be settled.

"On Wednesday," said Mr. Davis to a MIRROR reporter, "it was settled that Madame Mapleson was to leave at the end of the week. Her resignation grew out of a series of misunderstandings. I had a chat with her on Thursday afternoon. It was soon made clear that there was no real trouble on either side. She agreed to remain. We are delighted to have her do so."

"Will Madame Mapleson and Lilly Post continue to alternate in the title role?"

"No; Madame Mapleson only will sing it. Miss Post will appear as Fiilipa. Miss Post is quite content. It has not been a question of rivalry between the two singers. As a matter of fact, during the one hundred odd performances of the pieces this season, Madame Mapleson has sung the leading role more than ninety times."

"THOUGHT TRANSFER."

Maud Lancaster, of London, gave an exhibition of occult power before a small audience at the Casino on Sunday night. A committee chosen from the audience, including George Francis Train and H. C. Miner, acted intermediately. It was explained that Miss Lancaster could not account for the possession of the mysterious power illustrated, although it was suggested that when an audience concentrated their minds upon the objects that figured in the tests Miss Lancaster was influenced in her solutions by the waves of thought thus generated.

Miss Lancaster was taken from the stage to some remote part of the theatre during the arrangement of each test, and when brought back to perform her feats was blindfolded. The committee took from a pack of cards a single card, without disclosing its denomination, and hid it in the case of an instrument in the orchestra inclosure. Miss Lancaster, after walking up and down the theatre aisle several times, meantime waving her arms grotesquely, proceeded to the hiding place of the card and found it, although she did not touch it or remove the handkerchief from her eyes. She also stated what the card was.

The committee then selected a man and a woman in the audience to each of whom it was said Miss Lancaster would present a bunch of flowers. She performed this to the great applause of the audience.

A mock murder was then committed by Mr. Miner during Miss Lancaster's absence, upon a person in the audience, with one of seven pocket knives borrowed from as many persons, and the knives were mixed together upon a table. Miss Lancaster came in, picked out the knife that had been used, and after a long struggle with the "waves of thought" fixed upon the man supposed to have been murdered as the murderer. This error was explained as having been due to a misunderstanding among the audience as to the identities of the murdered and the murderer. Miss Lancaster then picked out Mr. Miner as the murderer. She also found a hidden pin and named the number on a bank note belonging to a man in the audience.

The tests were generally accepted as successfully illustrated. George Francis Train, however, furnished the most amusing part of the entertainment.

IN THE WINGS.

On the first night of A Woman of No Importance at the Fifth Avenue last week Maurice Barrymore became so helplessly mixed in his lines that he spoiled a very strong scene between himself and Rose Coghlan. In consequence Mr. Barrymore has been attacked savagely by several papers. One writer went so far as to say that Miss Coghlan was much incensed by Mr. Barrymore's collapse and gave vent to her feelings without mincing matters, and in the presence of Mr. Barrymore. Miss Coghlan informs me she neither felt nor expressed anger on account of Mr. Barrymore. He forgot his lines out of pure nervousness. At the final rehearsal, I happen to know, he knew his part better than any one else in the cast knew theirs. It seems that on Monday night the prompter left his post for a moment; Barrymore noticed his absence, it "rattled" him, and he proceeded to shake up his cues.

The daily papers have commented very kindly upon the debut of Constance Levien, a daughter of a writer for the *World*, as Lady Stutfield in A Woman of No Importance; but, as it has not been pointed out to them, they have overlooked the fact that in the same cast a young woman well known in society and on the amateur stage, makes her first appearance as a professional. I refer to Alice G. Cleather. Her father is a lawyer, a prominent member of the Amateur Comedy Club, and the best amateur player on the kettle-drum. Miss Cleather is young, she has an attractive personality, and her voice is remarkably agreeable.

As for Miss Levien, as Lady Stutfield—a part of considerable length—she delineates it finely. To do one's first acting in a scene with such expert actors as Ada Dyas, Mrs. Bowers, and Mrs. Dion Boucicault, is an ordeal at which any one might tremble. Miss Levien, however, gives no indications that she is at all likely to lose her *aplomb*. She has an aristocratic head, a supple figure, dresses stunningly, and there are plaintive tones in her voice that recall Ada Rehan.

Steve Brodie, bridge-jumper, traveler, Bowery boss, and feuilletonnist, tells me that "Spike" Hennessey and "Kid" McCoy have become devoted readers of Shakespeare, thanks to Mr. Brodie's recommendation. The three are to star together next season in Brodie's play, On the Bowery. "I tell you what," said Mr. Brodie the other evening, "dere's t'ings in Shakespeare's plays that comes home to everybody. Dere's one fits my case exactly. It's where Hamlet meditates suicide, just like de blokes sittin' on de benches in de square. He wants to know who'd bear de law's delay and de rest o' life's troubles, if it wasn't for wot may happen after the croakin'? De law's delay.' Dat's where he hits me.' Here I've been down to de Supreme Court five times for my case to be called over de injunction suit against Huber's Museum for puttin' me inter a wax figger; an' each time the case is posponed. See? Dat's what Shakespeare means by 'de law's delay.' I bet he had his own troubles like de rest o' us."

It is my privilege to expose the fact that Will McConnell has written the libretto of an operetta. No one has been approached to play the principal role, but there is a report, which has no foundation in fact, that it lies between Frank Murray, Paul Arthur, Oscar Hammerstein, and Harry Lacy. The plot of Mr. McConnell's opera is brand-new. It is extremely unconventional. In the first place, the tenor falls in love with the soubrette, the prima donna with the basso, and the comedian with his own wife. Worked out on those lines alone, the production should be a revelation.

The report printed last week that Julia Arthur is to be Leonard Boyne's leading lady on Mr. Boyne's starring tour next Winter, is wrong. So says Mr. Boyne.

In Sydney Grundy's Sowing the Wind, to be staged at the Empire Theatre on Jan. 2, Henry Miller will play the part of an old man. He will be discovered at the opening of the first act, I hear, nursing the gout and indulging in reminiscences of his boyhood days in company with W. H. Crompton.

It has been found impossible to have the necessary arrangements of stage and appliances ready for the Gambol the Lambs' Club intended to give next Sunday night. It has been postponed until Sunday night, Jan. 7. The Constitution of the Lambs, by the way, has been revised. Many of the best features of the constitution of the Lotos and The Players have been adopted.

There seems to be an idea abroad that J. M. Hill's scheme to produce short burlesques, written by Sydney Rosenfeld, on contemporaneous fads and foibles, is in the nature of an innovation. Not at all. At this very house some years ago, when it was known as Dockstader's, several clever parodies were produced. I do not think it is generally known that most of them were written by Henry Guy Carleton.

Tom Karl says that the Bostonians will begin their engagement at the Broadway Theatre next week with the perennial Robin Hood. In a week or so they will sing The Maid of Plymouth, the music by a Mr. Thorne and the libretto by Clay Greene.

The performance of Sandow, the strong man, at Koster and Bial's, is supposed to end at about eleven o'clock. So, in fact, it does, so far as the public is concerned. But it is just subsequent to that time that the most interesting and the exclusive part of his night's work takes place. His dressing-room has been fitted up gorgeously in crimson. After his act on the stage, Sandow plunges into a bath-tub filled with water and cracked ice. Emerging, he costumes himself scantily and enters his dressing-room. Here, to a specially invited audience of not more than fifteen, he lectures on the muscles of the human body, illustrating the lecture by the movements of his own muscles and standing upon a disk illuminated by a cluster of electric lights. Sandow started these receptions in Chicago, and he has given them also in Boston. In the latter city, Mrs. "Jack" Gardner chaperoned the first party that visited him informally. When Mrs. Gardner does anything in Boston that means that anyone that is anyone—there—must do likewise. A hint to Mr. McAllister may not be a hint to the wise, but it should be accepted before it is too late. PACQUET.

UNDER THE BLACK FLAG.

William F. Rudolph writes to Charles Frohman from Los Angeles, Cal., under date of Nov. 28, denying that he has been concerned in any way with the pirating of The Girl I Left Behind Me. He says he was engaged by the Ryan Comedy company to play comedy parts in The Black Flag, and that he was not aware that this company was using Charles Frohman's paper until he joined the company; that he had nothing to do with the management, that the company was not run under his name, and that the cause of the connection of his name with the management was the use of his door checks, as the company had none of their own.

The Chase-Wells Theatre company played in Troy, Mo., week of Dec. 4, presenting several stolen plays, Queena, Forgiven, Divorce, The Black Flag, The Danites, Monte Cristo, The Burglar, and Queen's Evidence being in their repertoire. This company "travels in a special car," and includes Loretta Wells, Gertie Ewing, Kate Bruce, Queenie Wells, Charles Harrison, C. A. Denny, and J. B. Hall.

The Rutledge Dramatic company is touring in Missouri with stolen plays. About three weeks ago this piratical gang appeared in Kirkville in that State and presented Around the World in Eighty Days and Blue Jeans. J. P. Rutledge heads the company, which, like the average piratical organization, is made up of persons unknown to fame.

Reed's Comedians, advertising themselves as "ever reliable, never deceiving," are playing The Banker's Daughter, The Old Homestead and My Partner in Wisconsin to cheap prices. They have no right to the plays. Managers should refuse to book this company.

A woman named Alice Kemp travels with the Macready company of play pirates. She professed while playing at Manager George E. Davis' Wonderland Theatre at Scranton, Pa., that she had secured the right to perform Caprice. Managers are requested to look out for Macready's party. They present a number of stolen plays. Mr. Davis writes that he did not know the character of Macready's repertoire. "I have never allowed a play to be produced here to which the people playing it had no right, and never will; and I stand ready at any time to aid in suppressing such work." It seems to us that theatre managers ought to find no difficulty in keeping informed as to the nature of the companies they book.

A circular has been sent out asking for time for the "Tour of the Rice, Wolford and Sheridan United Dramatic Enterprises." M. E. Rice signs his name to this application as agent. The company presents Shadows of a Great City, The Smugglers, and Mystic Mountain. The Smugglers and Mystic Mountain may be legitimate, but the concern has no right to Shadows of a Great City, which it is pirating. That successful play is the property of Thomas Jefferson. When last heard from Rice was in Iowa.

The Rogers Sisters, it is charged, have been pirating plays in Texas. They were booked at Byran Opera House, which is under the management of Schwarz and Mike. That firm writes to THE MIRROR: "They secured time with us through the American Theatrical Exchange, but we do not think the Exchange could have been aware that the Rogers are pirates." Will A. McConnell, manager of the Exchange, says he booked the Rogers to appear in a play called Baby Ruth, which is not a pirated piece, and that if they played anything else it was not according to any arrangement made by his exchange.

MANAGER RING DENIES IT.

A letter came to THE MIRROR last week written by Harry Davis, manager of the Latoska company, to a local manager, asking for a date, and enclosing as a testimonial to his performance an alleged copy of an endorsement of the company by Manager P. J. Ring, of the Fifth Avenue Opera House, Mount Vernon, N. Y. A letter of inquiry to Manager Ring as to whether he had thus endorsed the Latoska company, brought to THE MIRROR a reply in which he says: "The enclosed 'copy' did not emanate from me. The so-called Latoska company played here to fair business. They were booked by a former manager, and I was compelled to play them. The company comprised about fourteen persons, and had a very good artist in Kehoe, the club swinger. The rest were not good."

MABEL EATON'S TOUR.

"I have now engaged the company that will support Mabel Eaton in La Belle Russe," said Charles L. Young to a MIRROR reporter yesterday. "It includes Ada Van Etta, Little Hazel Heath, Annie Allen, Henry Talbot, Frank Rolleston, Evelyn Evans, E. M. Robinson, and William Harper. Rehearsals will begin on Thursday. The business staff, in addition to myself as manager, will include E. L. Eaton as treasurer, and Henry Talbot as stage manager. Wilson V. Munn will act as general agent, but I am not yet at liberty to state who will be press agent. The outlook is very encouraging. I have a special display of printing, and will use many advertising novelties."

MUSICAL NOTES.

The London *Stage* says: "Why Sims Reeves should ever say farewell is a mystery. Shaven and shorn of the true glories of his voice he may be, but Sims Reeves is still a master of style, whom the rising generation must envy and should copy."

The directors of the Imperial Theatre of Russia announce a cycle of twenty performances of operas of Wagner.

Stanislaus Stangé, librettist of the unproduced comic opera, Baron Grim, denies that Jefferson de Angelis, who says he will star in light opera next season, has secured Baron Grim. There were negotiations, but nothing has come of them.

Emma Eames had not recovered from her cold last Wednesday, and Nordica sang Marguerite in Faust in her place. Nordica's success was pronounced.

A. M. Palmer has disposed of his interest in Josef Slivinski's American tour to William Steinway, who has already booked him for an extensive season. "I am satisfied," said Mr. Palmer to THE MIRROR in speaking of this deal, "that Slivinski will become very popular with the musical public. My reason for withdrawing from his management? Well, I am not familiar with musical business. It would be as difficult for me to conduct Slivinski's season as it would be for Mr. Steinway to manage my company."

Emilio Pizzi, who composed Gabrielle for Patti, is said to have been commissioned by Mlle. Calvé to write a grand opera.

Director John Philip Sousa led his band in a popular concert at the Broadway Theatre on Sunday night. When it is stated that thirty-seven numbers were performed, of which twenty-four were encores, the word "popular" in the designation of the concert will be fully understood.

Dr. Antonin Dvorak, the Bohemian composer, and director of the National Conservatory of Music, has written a symphony based on what he terms the Indian and negro melodies of America. The composition was performed at Carnegie Music Hall last Friday afternoon. The musical experts present pronounced the symphony a great work, and its performance excited great enthusiasm.

Walter Damrosch attended a meeting of the Musical Mutual Protective Union last Thursday for the purpose of compromising the trouble that grew out of his importation of Anton Hegner, a violincellist, to whose employment the Union had objected because he was not a member of that body. The rules of the Union require a musician to reside six months in this country before he is permitted to join. Failing to effect a settlement of the Hegner matter, Mr. Damrosch resigned from the Union. On Saturday his orchestra stood by him and played at Music Hall with the objectionable 'celloist. On Sunday night, however, after an audience had gathered, and when Mr. Damrosch appeared baton in hand, the orchestra, although in their places, refused to play, and the audience was dismissed. The outcome is looked for with interest by all interested in musical matters. It must be conceded that the members of the Symphony Orchestra conceded a point by playing against the rules of their union on Saturday, even after Mr. Damrosch had declined to pay their fines for so doing, and this should be considered in their favor. Mr. Damrosch, on the other hand, showed a spirit of concession by stating his willingness to withdraw his resignation if the Musical Union would abrogate its six months' clause as to new members.

Signor de Lucia, Emma Eames, Mme. Arnoldson, M. Plançon, Signor Martapoura, and Mlle. Domenech were heard in concert at the Metropolitan Opera House on Sunday night.

Signor de Lucia was the Turiddu in last Friday night's performance of Cavalleria Rusticana at the Metropolitan. From a histrionic standpoint his performance was superior to that of his predecessor, Signor Vignas; but he did not sing the role as effectively.

A new comic opera called Baroness Bounty, by Richard Gantnony and Isidore Witmark, is soon to have a trial production at a New York theatre.

William Steinway has been chosen president of an organization of German societies whose object is to hold a great national saengerfest in this city.

The Boston Symphony Orchestra, which has been giving its annual concerts here, publicly rehearsed in the Brooklyn Academy of Music last Friday afternoon.

The Kneisel Quartette gave a concert at Chamber Music Hall last Friday evening. Mrs. Emil Paur made her first appearance here as a pianist, and created a favorable impression.

Eugene Oudin recently scored a pronounced success in a series of concerts in St. Petersburg.

Mascagni's new opera, Il Romani, will be produced in Italy this season. Ferdinand de Lucia, who is now a member of the company at the Metropolitan, will originate the tenor role.

H. E. Krehbiel, the *Tribune's* musical critic, lectured on "Folk Song in America" before the Woman's University Club last Saturday afternoon. Marie Van illustrated the interesting lecture with songs selected by Mr. Krehbiel.

Amy Fay, the charming pianist, gave a most interesting concert last week at Chickering Hall, which was numerously and fashionably attended. She was assisted by Jennie Dutton, who sang most brilliantly the aria from Pagliacci; Miss Von Stosch, who played with fine executive skill the Faust fantasie by Sarasate, and Emilio Agramonte, who acted as conductor. Miss Fay displayed her remarkable talent in various styles of music, playing compositions by Beethoven, Chopin, Paderewski, Raff, and Liszt, and acquiting herself with the *aplomb* and refinement of an accomplished artiste.

Harrigan's.—Old Lavender.

Comedy in three acts by Edward Harrigan. Revived Dec. 18.

George Coggswell	Edward Harrigan
Smoke	John Wild
Dick the Rat	Harry W. Wright
Martin Reilly	Joseph Sparks
Philip Coggswell	Edward Mack
Paul Cassin	John C. Dixon
John Filbert	Harry Fisher
Martin Brown	James B. Radcliffe
Pop Jones	George Merritt
Pedro Donnetto	Dan Burke
Jack Dingle	Richard Quilter
Laura Coggswell	Esther Williams
Sally Stag	Emma Pollock
Servia Cune	Lillie Flynn
Shop Girl	Irene Eagan
Mother Crawford	Mrs. Annie Yeamans

Edward Harrigan transferred Old Lavender from his shelf to his stage last night. He himself, of course, played the title role. There has been a decided change in the *personnel* of his company since he first produced the play at what is now the Park Theatre about ten years ago. Stella Boniface, Harry Weaver and Arthur C. Moreland were prominent in the original cast. They have been succeeded by actors that in no wise weaken the interpretation of the piece.

When Mr. Harrigan originated the character of Old Lavender he gave the stage a new type. It is his most noble and notable performance. As a rule this perennially popular comedian is seen as a jovial and lucky ward favorite, but his present performance is different. The conditions that govern and the circumstances that involve Old Lavender are essentially pathetic and dramatically explained.

To those who have never seen him as Old Lavender, Harrigan's impersonation will be a surprise. It is delicately humorous, and, as the play advances, extremely touching and pathetic. That the public is glad to see him in the role again was evident by the hearty outbursts of applause that greeted his first entrance.

Mrs. Yeamans invested the deaf mother Crawford with her own artistic comicalities, and Johnny Wild, without whom a Harrigan play would seem incomplete, was his inimitable self as the darky Smoke. John C. Dixon played Paul Cassin with force and discretion.

George Merritt was a capital Pop Jones, Esther Williams was graceful, if rather melodramatic, as Laura Coggswell, and Emma Pollock a pretty Sally Stag. Harry Wright was breezy as Dick, the Rat. The rest of the characters were well done by the large company.

The scenery was appropriate, being especially good in the second act. All the songs, which were rendered with pleasing spirit and expression, had to be repeated again and again.

The house was large and extremely enthusiastic.

Broadway.—Ivanhoe Up to Date.

Musical burlesque in two acts. Libretto written and adapted from original, and music selected by Benjamin Aymar and John Reginald Blake.

Sir Brian de Guilbert	Albert La Montayne
Cedric	Noel Hamilton
Ivanhoe	William F. Wall
Athelstane	James A. Donaghey
Isaac of York	Giles Augustus Tainter
Wamba	Joseph G. Lamb
Oswald	John Reginald Blake
King Richard	Mortimer Kennedy Plaxy
Prince John	J. R. de la Torre Bueno
De Bracy	James A. Donaghey
Rowena	Edward Rush Duer
Rebecca	Melvin Henry Dalberg

The Strollers began a week's engagement on Monday evening at the Broadway in aid of St. John's Guild. The piece presented was Ivanhoe Up to Date, and is the work of Benjamin Aymar and John Reginald Blake, both Columbia graduates. As a burlesque, Ivanhoe has quite as much merit as have 1492 and many other popular pieces which depend upon individual performances, specialties, and catchy music to make a success.

The performance on Monday evening proved what is frequently shown, that good amateurs are better than bad professionals, and possess many of the qualities of good actors. As is usually the case, the principal faults were too much acting and too many meaningless gestures; but taking into consideration the fact that it was a first performance, there was much to praise in the efforts of the Strollers.

Joseph G. Lamb is a comedian who would make a hit if he cared to go upon the professional stage. Like most comedians, he can not sing, but he dances well, and does not overact.

William F. Wall, as Ivanhoe, was attractive to the eye, and later, as the première danseuse, he showed an amount of limber grace that charmed and astonished the audience.

Edward Rush Duer as Rowena suggested Emma Eames in force, if not in voice.

The chorus girls were, many of them, pretty and showed shapely limbs, the chief virtue in chorus girls, but their voices were mostly contralto of the deepest dye.

Floral tributes were numerous and seemed to go in the way of the actors.

Irving Place Theatre.—Mateo Falcone.

Musical tragedy in one act, by Heinrich Zoellner. Produced Dec. 18.

Mateo Falcone	Carl Bartl
Fortunato	Frieda Felser
Sampiero	Max Monti
Maria	Charlotte Tischler
Gamba	Carl Schulz

Mateo Falcone, a musical tragedy in one act, adapted from the poem, by the same title, of Adalbert von Chamisso, and set to music by Heinrich Zoellner, director of the New York Liederkranz, was sung for the first time at the Irving Place Theatre on Monday night. The work was well rendered and was enthusiastically received. The principals and Herr Zoellner were repeatedly called before the curtain.

The plot of Mateo Falcone is founded upon a poem by Adalbert von Chamisso. Sampiero, a Corsican brigand, pursued by gendarmes, induces the son of Falcone to conceal him in his father's residence. Gamba, Falcone's cousin, at the head of the gendarmes appear and by appealing to the cupidity of Fortunato, the son, induce him to disclose Sampiero's hiding place. They arrest him. Falcone, on learning of his son's violation of the laws of hospitality, in spite of his wife's prayers, leads Fortunato out and shoots him.

Carl Bartl, in the title role, was manly and passionate as the Corsican nobleman, and has a powerful voice, which he used to good advantage. Carl Schulz had but a small part in Gamba, but sang it to perfection. Charlotte Tischler as Maria, the mother of the unfortunate Fortunato, acted and sang well. Max Monti was capital as Sampiero.

Mateo Falcone was followed by Leoncavallo's charming operetta Il Pagliacci under the title Der Bajazzo, translated into German by Ludwig Hartmann. He received a rousing reception, the curtain being rung up time and again upon the singers. The characters were in the hands of Max Monti, Carl Schulz, Aug. Kutschmer, Carl Bartl and Frieda Felser, who in the respective roles of Canio, Tonio, Peppo, Silvio and Nedda sang and acted well.

Both operas were well-staged. The chorus was excellently drilled, and the characters prettily costumed.

Star.—Ruy Blas.

Alexander Salvini concludes this week at the Star Theatre a most successful engagement. In a repertoire of picturesque and interesting characters he has touched the popular pulse, and crowded houses have been the result. This young and ambitious exponent of romanticism deserves success, his efforts always show careful training and earnest study.

On Monday night Victor Hugo's celebrated Ruy Blas was revived. In the title role Salvini gave a highly praiseworthy performance, and one that was greatly appreciated. His rather musical voice and charming ingenuousness added to his interpretation of the ambitious and poetic lover.

Of his support who acquitted themselves with equal satisfaction were William Harris as Don Salluste, William Redmund as Caesar De Bazan, Ben Johnson as Alba, Eleanor Moretti as Marianne, Maude Dixon as Casilda, and Augusta De Forrest as the Duchess.

The scenic and other appurtenances were for the most part new and showed to marked advantage.

Next week, George Thatcher's Africa.

Imperial.—Ham-min-stein In Distress.

Frank Dupree's burlesque of Oscar Hammerstein's recent venture into the realms of comic opera composition against time, was introduced at the Imperial Music Hall last night. Its title is Ham-min-stein in Distress. It is in two scenes—Hammerstein's apartments at the Gilsey House, and the stage of the White Elaphant Music Hall—*i. e.*, Koster and Bial's.

The piece is a medley of music and an accumulation of gags. Its satire is not always of the kind intelligible to anyone not intimately acquainted with the inside workings of the stage. There was much laughter, however, on Monday night, not the least of it being occasioned by Nick Burnham's make-up in imitation of Mr. Hammerstein. It is clever.

Celie Ellis sings the role of Mamie Blue. Miss Ellis is a graduate of the McCaull Opera company, and her artistic method and agreeable personality add much to the success of the piece. Anita Austin is not an accurate counterfeit of Gustaves Kerker. Her singing of the "Widow" song and John Myers' singing of the Toreador song from Carmen are the best musical features of the production.

Ham-min-stein in Distress will while away an idle hour.

Bijou.—Jane.

Jane began a week's engagement at the Bijou last night. The farce comedy is well known here. So is the star, Jennie Yeamans. But as Miss Yeamans has never before been seen in the piece in this city, the element of novelty was not lacking.

Miss Yeamans' Jane is somewhat different from that of Johnstone Bennett, who originated the character in this country; but it is quite as effective. The fact that she has genuine and rare ability as a comedienne has never before been so clearly demonstrated. Through the many comic complications of the piece she dashes with an exuberance of animal spirits. Her Jane is alert, keen, replete with suggestive by-play, and never over steps the line of farce-comedy into that of farce.

Schnitz Edwards, as the minute Pixton, is as he was in the production at the Madison Square—very droll.

Adolph Jackson, Joseph Allen and Francis Stevens play important parts acceptably.

Herrmann's.—Vaudeville.

J. M. Hill's entertainers are meeting with much success. Last night a large and enthusiastic audience greeted the different performers in the olio. The Barrison Sisters opened in a comedietta, "How Do You Do." Theo gave some very clever selections on musical instruments; Ramz and Arno in a comic bar act; Lillie Larkelle made a hit, notably in a clever imitation of Lottie Gilson; Sheridan and Annie Forest in sketches; Bertoto proved a clever dancer, and Press Eldridge told some very funny stories, and caused much laughter by a style peculiarly his own.

The entertainment concluded with The Fringe of the Froth of the Crust of Society, by Sydney Rosenfeld, in which Kate Davis E. J. Connelly, Jacques Krueger and others took part.

Koster and Bial's.—Vaudeville.

Koster and Bial's was packed last night with New Yorkers anxious to see the favorite of the London concert halls, Bessie Bellwood.

It was not until 10.30 that she appeared. She is worth waiting for. Her face is roguish and animated. She is chic and buoyant. She has a trim figure. She does not dance. She sings and, what is rare indeed, acts her songs. Unlike many English serio-comics, her articulation is distinct.

"Off to Baltimore" and "Aubrey Plantaganet," both comic songs, made emphatic hits last night.

Miss Belwood is no longer noteworthy for youth. But she can get along without that. If the enthusiasm of a first-night audience goes for anything, she will fare well here.

Fourteenth Street.—A Flag of Truce.

A Flag of Truce, which has been succesful in other city theatres, opened a week's engagement at the Fourteenth Street last night with good prospects. Although a story of the war, its action takes place in the North, and it has many scenes of excitement, the chief of which is in a quarry where the hero is menaced by a great stone suspended by a derrick that is sought to be made an instrument of death by the villain. The heroine opportunely comes to the rescue of her lover, however, and all ends happily. The scenery of the play is elaborate, and the company is equal to all requirements.

Tony Pastor's.—Variety.

There is a great diversity of talent in Tony Pastor's company this week. J. W. Kelly, who has been ill, reappeared last night as bright as ever; Mlle. Duclere illustrates the Parisian boulevards with songs; Hector and Louraine furnish grotesque acrobatic comedy; the McCarthys sing comically; Miles and Ireland furnish Irish ditties; Phyllis Allen contributes American ballads; a very ingenious exhibition of naval battles is made in silhouettes; Lillie Langtree sings new songs; and the Hughes appear in an acrobatic novelty.

Grand Opera House.—Maine and Georgia.

Howard P. Taylor's stirring war play, Maine and Georgia, is the attraction at the Grand Opera House this week. It has been improved since its production, and evidently pleases its audiences. Comedian Stockwell's work in the play is notably amusing, and the battle scene is picturesque and exciting.

Jacobs'.—Uncle Tom's Cabin.

"Parson" Davies, Peter Jackson and their companion celebrities are the attraction at Jacobs' this week in Uncle Tom's Cabin. This novel company has before been seen in the city, but will be very popular, evidently, on the East Side this week.

Park.—Eagle's Nest.

Edwin Arden's successful play, Eagle's Nest, was presented at the Park last night by a fair company, and will run this week. During the performance Jim Hall appears in a three-round boxing bout with Steve O'Donnell.

People's.—The Struggle of Life.

The Struggle of Life, a melodrama of sustained popularity on the East Side, is this week's bill at the People's. It was applauded by a good audience last night, and is promised a prosperous engagement.

At Other Houses.

An American Duchess will be withdrawn from the Lyceum stage on Thursday evening, when Sweet Lavender will be substituted for two weeks, during preparations for the production of Our Husbands, the new play by Paul M. Potter.

The Councillor's Wife will close its engagement at the Empire Theatre on New Year's night, and on Jan. 2 Sydney Grundy's play, Sowing the Wind, will be produced for the first time in this city. The Councillor's Wife passed its fiftieth performance at the Empire last Wednesday evening, when pretty souvenirs in the form of small clocks set in artificial leather frames, each containing a photograph of the finale of the second act of the play, were distributed. In Sowing the Wind, the Empire stock company, with the addition of W. H. Thompson, will appear.

Charley's Aunt is running as prosperously as ever at the Standard.

The Professor's Love Story is remarkably popular at the Garden.

Jacob Litt has a winning play in In Old Kentucky, which is running prosperously at the Academy.

The fun in 1492, at Palmer's, is regularly freshened by additions and changes.

Henry VIII. was the bill at Abbey's last night. To-night and to-morrow night The Merchant of Venice will be played. On Thursday and Friday nights and Saturday afternoon Becket will be repeated, and on Saturday evening Louis XI. Next week's programme is: Monday, The Merchant of Venice; Tuesday and Wednesday, The Bells, and Nance Oldfield; Thursday, Olivia, Friday, The Merchant of Venice; Saturday afternoon, Louis XI.; Saturday evening, a special farewell bill.

A Woman of No Importance has entered upon its second week at the Fifth Avenue.

The Fencing Master is attractive at Daly's.

Lillian Russell and her company are playing in Princess Nicotine to large audiences at the Casino.

Hagenbeck's animal show promises to long remain popular at Tattersall's.

THE BROOKLYN THEATRES.

Amphion.—Panjandrum.

A packed house accorded De Wolf Hopper and company a flattering reception last night. The music, scenery, actors and picturesque features contributed to make the comic opera enjoyable. De Wolf Hopper, Della Fox and Grace Golden were especially good. Edmund Stanley, Marion Singer, Helen Douglass, Louise Hilliard, Helen Beresford, Samuel Reed, Alfred Klein, Louis Shrader, Harry P. Stone and Will Jones filled their parts acceptably. Loie Fuller's sister and pupil, Ida Fuller, made a pleasing appearance in her peculiar dances. Next week, Aristocracy.

Park.—The New South.

The New South, which was seen here last season, was presented last night at the Park with an excellent cast and appropriate scenery. Phoebe Davies appeared to advantage in the leading woman's role. Marie Jansen in Delmonico's at Six, will make her first stellar appearance in this part of Brooklyn during Christmas week.

Columbia.—Robin Hood.

Robin Hood, with its renowned cast, appeared at the Columbia before a house filled to the doors last night, although this is the third engagement of the company in Brooklyn. No Wednesday matinee will be given this week. De Wolf Hopper in Panjandrum Christmas week.

Grand Opera House.—Dr. Bill.

Dr. Bill provoked laughter last night at the Opera House, where it was interpreted by a company which included Will Miller Farnum, Lansing Rowan, Sadie Peters, Stella Lawman, Annie Hanson, May Breyer, May Ward, Harry Farrell, Charles Carter, George Roebling, E. A. Lake, and Louis Rogers. Evans and Hoey in A Parlor Match next week.

Empire.—Gloriana.

Gloriana opened to a good house on Monday night. The piece is a series of pleasing masquerading parts principally, and is assuredly a comedy success.

Emily Bancker, George W. Barnum, Tillie Barnum, Alf. Hampton, Thomas W. Ryley, Eugene Eberle, George Parsons and others make up a very good company.

On Dec. 21 there will be a benefit for Mansfield Post, G. A. R.

THE TEN-CENT TAX.

Louis Aldrich last week visited Philadelphia in the interest of the plan for taxing complimentary admissions to the theatres ten cents each for the benefit of the Actors' Fund, and was quite as successful there as he had been in Boston, where managers generally committed themselves to the tax.

"I found," said Mr. Aldrich, "that there were fewer complimentary tickets of the taxable kind issued in Philadelphia than in Boston or New York, relatively, but the Philadelphia managers, after the plan had been explained to them, nevertheless willingly agreed to it, and it will net the fund a helpful sum. "Why," said one Philadelphia manager to me, "it would not amount in my theatre to more than fifty cents a performance." "Very well," I replied, "send it on just the same. At the lowest estimate it will amount to five dollars a week, which will be twenty dollars a month, and you cannot realize how much good this will do. We may get enough from all the Philadelphia theatres to support three or four needy members of the Fund in an hospital."

"The fact is," continued Mr. Aldrich, "that while managers are willing, when their attention is called to the matter, to put the tax in operation, they do not realize the grand total that will come from many small sums. 'Many a mickle makes a muckle' expresses it. And to show how extra occasions will swell the Fund, I will say that over eight dollars was realized by this tax at a special matinee given at Gilmore's Auditorium in Philadelphia on Friday which was attended by actors and actresses to the number that at ten cents each would make that sum.

"Of course, we expect large results from the tax in New York, because this is the great basin into which actors are emptied at all times. But the other cities—even the smaller cities—can handsomely contribute if the local managers will simply take the matter in hand. Every manager should do what he can and put the tax into operation in his theatre, for in the small sums thus realized will come relief to him from requests for aid of the sick or burial of the dead that would otherwise be made, and a giving of the Actors' Fund sufficient money to humanely prosecute every kind of deserving assistance to the profession in need.

"Every manager ought of his own volition, if he understands the purpose of the tax, to enforce it and send his receipts from it by cheque payable to the Actors' Fund."

The Philadelphia theatres whose managers have consented to enforce the tax, are the Chestnut Street Opera House, the Chestnut Street Theatre, and the South Broad Street Theatre, all managed by Nixon and Zimmerman; the Walnut Street and the Park, managed by Rich and Harris, with Frank Howe as local manager; Gilmore's Auditorium, the Empire, the National, the Girard Avenue, the Winter Circus, Carncross' Minstrel Hall, and Forepaugh's Theatre.

In addition to the New York theatres some time ago announced as having adopted the ten-cent tax, are the Fourteenth Street and the Bijou, managed by J. Wesley Rosenquest, and the Imperial Music Hall. Manager Lothrop, of Boston, has added his theatres to the list. The managers of the Empire Theatre, Chicago, have also inaugurated the tax.

THEATRICAL LITHOGRAPHERS.

The Central Lithograph and Engraving company, at 140-142 Sixth Avenue, make a specialty of fine theatrical work at short notice.

IN TERMS OF HIGHEST PRAISE.

The Christmas Mirror Greeted Admiringly on Every Hand.

The following are some of the tributes paid to THE CHRISTMAS MIRROR by prominent newspapers and friends:

Greatest Ever Published.

Spirit of the Times.

The Christmas Number of THE DRAMATIC MIRROR is the greatest ever published on either side of the Atlantic. We do not know which to admire most, its pictures and portraits in color and half-tone, its literary contents or its advertisements, which are so tastefully displayed as to form, like those of the *Spirit*, one of the most valuable and interesting features. Articles of extraordinary popularity are "Legends of the Lotos Club," by Chandos Fulton, with portraits of the leading members; a complete little play, Not Guilty, by Minnie Maddern Fiske; "The Stage Adventuress," by Mrs. Cutting; "Adrienne Lecouvreur," by the perennial Howard Paul, who knew her well in 1732; "At the Peephole," by Milton Nobles; "My Vacation," by Jessie Bartlett Davis; "Room 14," by Robert Mantell; "The Burlington Bonnet," by Captain Alfred Thompson; "Acting at the Antipodes," by Austin Brereton, and—but we have not room for the whole table of contents. The number is a marvel of art, of typography and of editorship, and we heartily congratulate all concerned in its production.

Gems of the Illustrator's Art.

Boston Times.

The Christmas Number of THE DRAMATIC MIRROR fairly bristles with bright, interesting anecdotes, stories and biographies, sketches of members of the profession and others, and the many illustrations that adorn its pages are gems of the illustrator's art. It is a contribution to the Christmas literature of 1893 worthy of the high standing and reputation of this organ of the dramatic profession. The date is the fifteenth anniversary of THE MIRROR'S establishment.

Worthy Successor of a Long Line.

Springfield Republican.

The Christmas Number of THE DRAMATIC MIRROR is a most worthy successor of a long line of handsome and entertaining predecessors. Illustrations are to be found on almost every page, and the reading matter, too, is sure to divert all who are interested in stage life.

Oliver Twistic.

Boston Home Journal.

The Christmas Number of THE DRAMATIC MIRROR is a thing of beauty and a joy until you come to the end of it, which takes a long while, as its eighty odd pages are filled to repletion with most interesting sketches and engravings. Philosophically considered, one ought to be thankful for so much, but human nature is such that it can but wish Editor Fiske had given us a paper of twice the size. The probabilities are that we would even then have wished for more of the same quality.

A Beauty.

New York Sunday News.

The Christmas Number of the DRAMATIC MIRROR for 1893 is now out and is a beauty. It is full of illustrations, short stories, poetry, tales and anecdotes of actors and portraits of a large number of footlight favorites. It is the finest and best MIRROR that Editor and Publisher Fiske has yet issue.

Splendid Spirit and Enterprise.

Philadelphia Times.

The Christmas Number of THE DRAMATIC MIRROR is a phenomenally rich storehouse of pictures, poems, stories and miscellaneous matters, not only of first interest to those of the profession, but also to the reading world at large. It is a splendid sample of THE MIRROR'S spirit and enterprise.

Biggest and Handsomest Yet.

Brooklyn Eagle.

The Christmas Number of THE DRAMATIC MIRROR is the biggest and handsomest that has yet been published. It covers the field of the stage and its associated arts; its papers are bright, chatty but authoritative, and several actors prove themselves good story tellers; while as to its art it is profuse and admirable.

By Far the Best.

Boston Post.

The Christmas Number of THE DRAMATIC MIRROR is by far the best holiday issue this admirable paper has ever published. The engravings are handsome, and are executed in a highly artistic manner, while the letter-press is finely done and is replete with interest. The number has an added interest from the fact that it celebrates the fifteenth birthday of THE MIRROR.

Remarkably Fine Portraits.

New York Mail and Express.

The Christmas Number of THE DRAMATIC MIRROR contains a great many interesting stories, poems and sketches by theatrical people, and its art work, particularly in the many small likenesses of actors, is remarkably fine.

Excels Its Predecessors.

Baltimore American.

THE DRAMATIC MIRROR presents this year a Christmas Number, that is, if anything, an improvement on the excellence of the previous ones. The illustrations are numerous and fine, and comprise a gallery of stage celebrities well worth preserving as an artistic souvenir. The reading matter comprises stories, general and professional, poems, sketches and reminiscences, and the list of contributors shows names well-known in literature and dramatic art.

A Superb Publication.

Boston Courier.

The Christmas number of THE DRAMATIC MIRROR is a superb publication of nearly a hundred pages, having a daintily colored cover and a profusion of handsome potrait cuts and other subjects, including a full-page illustration of a Lotos Club Saturday night. The reading matter is of much interest, having stories, verses, reminiscences, and all sorts of matters touching on the stage and theatrical life.

A Mirror, Indeed.

Buffalo Courier.

The Christmas Number of THE DRAMATIC MIRROR, is, if that be possible, an improvement on all the holiday issues that have preceded it. The illustrations are numerous, attractive, and excellently printed. The articles are capital. There are sketches, reminiscences, poems, many of them by prominent players. The number, indeed, is a mirror of the American stage at Christmas time, 1893.

A Remarkable Achievement.

Detroit Free Press.

The finest issue of a theatrical paper yet exploited on this side of the ocean, is the Christmas number of Harrison Grey Fiske's NEW YORK DRAMATIC MIRROR. It is a remarkable achievement.

Surpasses Anything in Its Line.

Yonkers Gazette.

This year's Christmas Number of THE DRAMATIC MIRROR—which, by the way, is issued on the fifteenth birthday anniversary of the journal—far surpasses anything in that line ever issued by Harrison Grey Fiske, its accomplished owner and editor. Between the leaves of a cover of exquisite design are eighty-four pages of as handsomely printed engravings and letter-press as we ever saw. The literary matter is original and interesting, and in everything, from title page to finis, it is a notable example of highly artistic printing.

Improves Each Season.

Philadelphia Ledger.

In diversity of subjects and fineness of typography the Christmas MIRROR seems to improve with each season. This year's number is remarkably attractive looking, while a close perusal of it shows that it possesses much more than a merely pretty appearance. There are appropriate stories, well-written articles pertaining to theatrical interests, and an unusual quantity of admirable illustrations. The issue, which has eighty-four pages and an elaborate cover, is so generous as to literary and artistic matter, that it would take a lengthy notice to describe its bright contents.

Mr. Gilbert's Pictures.

Hartford, Conn., Daily Times.

Mr. C. Allan Gilbert, of this city, has nineteen illustrations in the Christmas Number of THE DRAMATIC MIRROR. The character of Mr. Gilbert's work is remarkable and indicates ability that will win for its possessor high rank in the near future. The sketches show the most delightful play of imagination.

Far Surpassed Former Issues.

Boston Evening Transcript.

With the Christmas Number for this year THE DRAMATIC MIRROR has far surpassed its former holiday issues and has published a magazine—for it is surely one in size—that will prove attractive to all, but especially so to those in the theatrical profession. An interesting article is a description of the Edwin Forrest Home at Philadelphia with brief autobiographies of the inmates. Some reminiscences of the Lotos Club in New York are illustrated by portraits of noted guests of the club. Mrs. Minni Maddern Fiske contributes a strongly written one-act play entitled Not Guilty, and attractive stories or poems are furnished by Sol Smith Russell, Amanda Fabris, Minnie Seligman Cutting, Jessie Bartlett Davis, Milton Nobles, Robert B. Mantell, T. W. Keene and others. The number is copiously illustrated with portraits of the prominent players now on the stage and pictures of famous Hamlets, Richards, Rosalinds and Lady Macbeths, with eight ideals of beauty selected by as many representative photographers.

Filled With Interesting Matter.

Rochester Union and Advertiser.

The Christmas Number of THE DRAMATIC MIRROR, issued on that paper's fifteenth birthday anniversary, is a credit to the establishment that turned it out and to Mr. Harrison Grey Fiske, its editor. It is filled with interesting matter and its cuts and half-tone pictures are as good as any that we have ever seen. THE MIRROR is a first-class dramatic paper, a paper interesting at all times to the general public as well as to the members of the profession. Its opinions are always worthy of consideration and its news is fresh and reliable.

Lavishly Embellished.

New York World.

The Christmas Number of THE DRAMATIC MIRROR is now on sale at the news-stands. It is a handsomely printed paper of eighty-four pages, with an extremely pretty colored cover drawn by W. Granville Smith. It is lavishly embellished with pictures of prominent actors and actresses, and contains contributions from Chandos Fulton, Howard Paul, Minnie Seligman-Cutting, T. W. Keene, Jennie Eustice, S. Goodfriend, and many others. Clyde Fitch, James T. Powers, and Edwin Milton Royle are some of the writers of verse, and among the artists Sarony is represented by a charming study of a girl called "Bubbles." An interesting feature is an illustrated story of the Edwin Forrest Home, with brief sketches supplied by the inmates.

The Smartest.

Cumberland, Md., Daily Times.

The Christmas Number of THE DRAMATIC MIRROR is king of the holiday publications. It is no honor to its publishers and the profession which proclaims that "all the world is a stage."

Interest and Beauty Throughout.

Chicago Evening Post.

The Christmas edition of THE DRAMATIC MIRROR well nigh takes away the breath of the admirer of this class of publication. There is something of interest or beauty to every page, from the delicious water-color on the cover—a dainty actress seated in front of a mirror waiting for her call—to the admirable portrait of W. H. Crane, which concludes the list of artistic surprises. The illustrated article on the Forrest Home is a valuable contribution to contemporaneous dramatic literature.

The Handsomest Issue.

Chicago Times.

The Christmas Number of THE DRAMATIC MIRROR is out, and it is, perhaps, the handsomest holiday issue the paper has ever published. The cover is tastefully designed in water colors and the illustrations of the letter-press are of the highest class. A multitude of portraits of actors, more or less celebrated, gives the number a peculiar value to those who are interested in the stage. Harrison Grey Fiske has reason to be proud of THE MIRROR'S achievements during the last year.

"An admirable number. The literary matter is most interesting. The pictures are excellently done."—AUSTIN BRERETON.

"The number fulfils (when did it not?) all that was promised us. I am proud, as an American, to place it with my collection of 'special numbers.' It is difficult to see how it could be improved."—COLLINS STUART-EVANT.

"What a charming souvenir it is! One that you may well feel proud of. I consider it, by long odds, the handsomest holiday issue of all the American publications."—EDGAR SELWYN.

"The Christmas Number is a compliment to the dramatic profession."—MARSHALL P. WILDER.

"We were all ready for its arrival on Monday. As early as Thanksgiving the questions began to come to me, something like this: 'When is the big number coming?' 'What are the MIRROR people going to give us this year?' etc. Now I hear from all quarters: 'We've got it and it's handsome; it improves every year;' 'A most artistic and elaborate work,' etc. Several prominent newsdealers tell me they go as fast as they are placed on the counter. They don't get discouraged, but order more."—HOWARD C. RIDLEY.

"By far the handsomest Christmas number you have ever published. I always look forward to it, for it has never failed to be the most beautiful and interesting dramatic journal published."—FRED. S. HARPER, Atlanta, Ga.

"It is very handsomely gotten out."—FRANKLIN D. BOWERS.

"As a work of art of interest to those in touch with the theatrical world it is a worthy tribute from the organ of the profession."—A. DUMONT.

"It is the best illustrated and most enjoyable dramatic publication I have ever seen, and I have seen a good many."—H. F. O'FOOLE, Mt. Carmel, Ill.

"A splendid issue."—JOSEPH HART.

"It is undoubtedly the handsomest holiday number that was ever received in this place. It is brimful of good reading matter."—ROGERS AND KEAN, Minersville, Pa.

"Permit me to congratulate you. The Christmas Number of THE MIRROR is simply grand. It is alike a credit to you, to the profession and to the country at large."—W. H. DONALDSON, of the Donaldson Lithographing Co., Cincinnati.

The American News Company,
New York, Dec. 11, 1893.

Mr. Harrison Grey Fiske,
New York Dramatic Mirror, City:

Dear Mr. Fiske:

Judging from inquiries and orders being received, we can dispose of from five to ten thousand additional copies of the Christmas Mirror. Would it not be well to supply us with the additional quantity needed? Kindly advise us at your earliest convenience, and oblige,

Yours truly,

PATRICK FARRELLY, Manager.

"We are delighted with it. We think it by far the best holiday issue of a dramatic paper ever published."—BAKER'S ART GALLERY, Columbus, O.

"The Christmas Number of THE MIRROR is simply beautiful."—ANDREAS HARTEL, Superintendent of the Edwin Forrest Home.

"It surpasses anything I have ever come across in a theatrical journal."—MAYNARD JACOBY, Seneca Falls, N. Y.

"I wish to congratulate you upon the beautiful Christmas number. The only feature I miss is a sketch by 'yours truly,' and I am heartily sorry not to be in it."—W. T. HALL [Biff], Chicago.

"You have, indeed, far excelled in beauty, art, and general make up any previous issue of the only paper the dramatic profession needs, and you may well feel proud of it."—H. L. KINNEMAN, Tiffin, O.

"Allow me to offer a slight token of enthusiastic praise for the sterling merits of THE DRAMATIC MIRROR. Now that you are practically alone in the field one might expect those efforts to excel which are stimulated by active competition to arrow las, but the many virtues of the present holiday issue leaves no ground for such a presumption. The illustrations and letter-press are in the highest style of art. The literary features are excellent, and bear witness to the fact that there are not a few in the profession who are as well qualified to wield the pen as to wave the torch of Melpomene or to tickle the risibilities of fair Thalia. Indeed, the Christmas MIRROR blends into one ravishing image the charms of the three sister arts—the Drama, Art and Literature."—ROLLIN CUTTER, Cincinnati.

CUES.

Hooper and Becker, managers of the Brotherhood circuit of Theatres, have located their headquarters at Girardville, Pa.

The San Francisco *Post* declares that "W. S. Hart is without doubt one of the best actors in his line on the stage."

A new opera house at Prairie Depot, O., with a seating capacity of 700, was opened on Dec. 14 by the Robinson company.

Livingstone S. DeKalb, the leading juvenile and Marion Blair, the soubrette of Robinson's The Postmaster company, were married last Thursday at the Hotel Bassett, Prairie Depot, O.

Sweeney, Alvido, Gorman and Goetze's Minstrels have closed.

Adelaide FitzAllen is playing the leading female role in Maine and Georgia at the Grand Opera House this week.

H. W. Dodd, recently comedian of The Bostonians, is filling engagements at clubs and entertainments. He does comic sketches, songs and stories at the piano in Scotch, English and Irish dialect. Mr. Dodd has made successful appearances at the Lotos and Lambs' clubs, and at the Savage Club in London.

Sunday services will hereafter be held in the Standard Theatre, Philadelphia. The one held last Sunday night was not of a strictly religious character, but partook of the characteristics of the mind reading craze.

Manager Speck of the Standard Theatre, Philadelphia, weighs more than two hundred pounds. His name is the smallest part of him.

H. W. TreDenick, one of the principal comedians in The Fencing Master at Daly's Theatre, has never before appeared in New York, although he has won reputation on the road for comic personation in light opera. Mr. TreDenick's methods are legitimate, and he never resorts to buffoonery in order to make a point. In this respect he is a welcome addition to metropolitan amusers.

An excellent performance of Mendelssohn's Elijah was given on Dec. 11 by the Schubert Vocal Society of Newark, under the able direction of Louis Arthur Russell. Among the prominent soloists were Nina Bertini Humphreys and Carl Duft. Miss Humphreys sang "Hear Ye Israel" and other numbers most effectively, and Mr. Duft's fine voice was heard to great advantage.

At a benefit in the Park Theatre on Sunday night for the family of W. S. Mullaly, the musical director, who is now in an insane asylum, Bessie Bonehill, the Stewart Sisters, Cohen and Rice and others appeared. About $800 was realized.

W. J. Fleming has leased the National Theatre, in the Bowery, and will open it on Saturday night with Around the World in Eighty Days.

Nellie's Own company fared ill in Newark, N. J., last week, and the members were put to straits to pay expenses. Manager Parker, of the company, claimed that his partner, named Ricci, had unwarrantably disappeared.

Giles Shine is winning favor as Dromio of Ephesus in Robson's production of A Comedy of Errors.

About $2,600, it is said, was realized at the benefit for the family of the late Stephen J. Herbert, at the Star Theatre, on Sunday night. Among those who appeared in speech or performance were Wm. Sulzer, Abe Hummel, the Rogers Brothers, the Knickerbocker Quartette, Sol G. Frost, Kate Davis, Annie Hart, J. H. Cullen, Innes' and the Thirteenth Regiment bands, the Pickaninny band from In Old Kentucky, Marie Stuart, and Carlyle and Austin.

Charles W. Gardiner, for the past Summer with the Buffalo Bill show in Chicago, arrived in New York Wednesday. He has secured the programme privileges with the same show for next season.

Charles J. Richman has returned to town owing to the closing of Carrie Turner's company Saturday night in Washington. Mr. Richman was her leading man and speaks in the highest terms of Miss Turner.

Robert E. Stevens, the well-known manager, is disengaged, owing to the closing of one of Mr. Piton's companies.

Anderson's Jolly Old Chums closed last week.

Lillian Stillman has returned to her home in Chicago.

John W. Harley, manager of James T. Powers, was in town on Monday. He says everyone in Mr. Powers' company is drawing salary without reduction; that there will be no "laying off," and that Mr. Powers will play Christmas night in Hartford, Conn.

Frederick Hallen, of Hallen and Hart, was ill with the grip half of last week, and out of the cast of The Idea.

Carroll Johnson will resume his tour in The Irish Statesman Jan. 1.

Mrs. Kendal and J. E. Dodson gave an afternoon of readings at the Medico-Chirurgical College, Philadelphia, on Friday, in behalf of the Ladies' Aid Society of the institution. The audience was large, and the event successful.

The Opera House at Pomeroy, O., closed on Saturday owing to a dispute between the manager and the mayor of the town about the license. The stockholders claim that no money can be made under the license exaction.

Lawrence Hanley is resting for two weeks. He will reopen on Jan. 1 in the South en route to California. His company has been reorganized, but many of the principal members have been retained. Bury Dasent will be agent, and W. L. Shunk manager.

The dates of the Spooner Comedy company at Horton and Leavenworth, Kans., have been canceled on account of the illness of Manager B. S. Spooner, and the company will rest two weeks in Topeka. If Mr. Spooner's health permits, they will resume the tour on Dec. 25, in Topeka. The company's time is all filled until April, and Mr. Spooner pays all expenses while the company is idle, as well as salaries in full.

Francis Gates is among the youngest of our scenic artists. He is a versatile painter, but his best achievements have been made in curtain painting. Examples of his work are scattered in theatres all over the country, and it is always notable for strength, originality and poetic fancy. Mr. Gates is situated in Chicago, where his services are at present monopolized by one of the leading scenic studios of the city.

Al. Hayman writes in regard to the Mid-Winter Exposition in San Francisco that the city is full of people, and the exposition is a much larger affair than he ever dreamed. They have erected almost one hundred buildings and although they expect to open on Jan. 1, he don't think it will be ready and in working order until Feb. 1. It is going to last six months, and will attract more people to the Pacific coast than anything that has ever been out there. There is no question but that it will bring crowds from Washington Territory and all the territories around, and it looks as though it will help the theatres very much.

The benefit performance for the Day Nurseries will take one afternoon towards the middle of January at the Empire Theatre. The plan to stage J. W. Piggott's The Bookmaker has been abandoned.

Monsieur Marius is in Chicago.

Nelson Wheatcroft and Vincennt Sternroyd will fight a duel in The Voyage of Suzette.

Lillian Russell has been considering several new operas by Americans, but not with a view to immediate production.

At Richmond, Va., last week the Philharmonic Society gave a reception to Lea Van Dyke, prima donna of the Little Tycoon company.

Wilton Lackaye, resting for a week, was seen in town. He left on Sunday to join A. M. Palmer's company in San Francisco.

John J. Collins, who was business manager of late the Joseph company, will leave on Jan. 5 for St. Augustine, Fla., where he will be chained until May of the St. Marco Hotel. Mr. Collins was a clerk at a Catskill hotel last Summer. He says he expects to take out Joseph next season.

Wallie Edinger, well known for his clever acting in The Holly Tree Inn, Lord Fauntleroy, and The Girl I Left Behind Me, appears occasionally as a banjo soloist at entertainments given by the school in this city of which he is a member. He will not be seen upon the professional stage this Winter.

The Junior Philharmonic Society, an organization composed of the sons and daughters, between the age of five and sixteen, of the members of the Harlem Philharmonic Society, has organized by electing: President, Annie Ferris; first vice-president, Ferris Faulkner; second vice-president, Ernest Merwie; secretary, Edna Judson; treasurer, Alexandria MacAdam.

Britton Stephens, late of The Trumpeter company, has returned to New York.

William Handbury, late of The Power of the Press, has signed as leading man with Agnes Herndon.

Will J. Banks has been reengaged as general agent of Leon W. Washburn's railroad shows. At present he is with one of Mr. Washburn's theatre attractions.

William Riley Hatch, who is an artist as well as actor, employs all his idle moments in portraiture and landscape painting. He was four years a professional artist previous to his stage career.

Eleanor Barry is again seen in New York looking the picture of health. She is seriously considering an offer of engagement from a prominent manager, and may soon be seen on the metropolitan stage.

VANCURLER
Opera House, Schenectady.
Handsomest Theatre in New York State. Every modern improvement: ground floor; seating 800 Convenient to all principal cities. A few open dates to first class attractions only. Liberal sharing terms.
C. H. BENEDICT, Manager.

IN OTHER CITIES.

WASHINGTON, D. C.

The disbanding of the Tavary Opera co. necessitated the closing of the Academy of Music during the past week.

At the National, Nat C. Goodwin, who always draws a crowd, appeared in Augustus Thomas' new play, In Mizzoura. The general verdict seems to be that this is the best play that Nat Goodwin has ever acted in. Every one seems to believe that he has struck his best vein, though the versatility of the man is so great, that he might appear next season in an entirely different play, and impress the same people with a similar belief, that he is more at home in the newer play. The co. he has drawn around him is composed of capable people.

Carrie Turner was the week's attraction at Albaugh's, appearing in The Edge of Society, and supported by an admirable co. one of which is Lillian Lawrence, who won so many friends during her connection with the National Stock co. last Summer. The last three performances of the week, a new play, entitled Changed Hearts was produced. It abounds in witty dialogues, and striking situations, and has a purer and more elevating tone than The Edge of Society.

At the Bijou Finnegan's Ball was presented by Charles Murray and other clever people.

The second of the Boston Symphony concerts of the season was given 11 at the Metzerott Music Hall under the direction of Emil Paur.

At the Lyceum the Rose Hill English Folly co. filled an engagement that filled the house at every performance.

At the Lyceum Georgie Lamereaux will be the next attraction as the leading lady in the Rentz-Santley Novelty and Burlesque co., appearing in the new spectacular burlesque, America, or, the Discovery of Columbus.

The exclusive information given in this correspondence two weeks ago regarding the new theatre in Washington, was read with interest here, especially in the newspaper offices, where authentic information had not yet been obtained. The theatre is to be erected by John W. Albaugh, the plans for which will be completed in the course of a month, when, if the weather permits, the erection of the building will be commenced and rapidly pushed to completion. The style of the new building is of the Spanish renaissance, with accompaniment of buff brick and light stone. It can be reliably stated that the price paid for the site upon which the new theatre is to be erected was upwards of $100,000. It is not known as yet whether Mr. Albaugh will give his own name to the house, or whether it will partake of a Spanish cognomen in keeping with its architecture. It is believed that the latter will be the case.

The last issue of THE MIRROR, containing the exclusive announcement of the prospective changes in Albaugh's Opera House, hereafter to be known as Allen's Grand Opera House, was another matter of interest and surprise here, particularly that which refers to the new entrance to be effected on Pennsylvania Avenue, opposite Willard's Hotel. Another exclusive announcement that may be made in this connection is that it has been definitely decided that the best reserved seats in Albaugh's Opera House is to be placed at $2.

The opera on which Hubbard T. Smith and W. B. MacLeod have been at work for several months was given a first hearing with orchestra at the National one afternoon recently. The name of the opera has never been divulged to any one outside of those most intimately interested.

Grant Farrish has returned from his European tour, and is chock full of reminiscence of Paris, Monte Carlo, Rome, Naples, Pompeii, Venice, Gibraltar, and Tangiers, Africa.

A correspondent writes to one of the city papers and asks to be furnished with information from the following points as to the rights of theatregoers in Washington:

1. Has the purchaser of a general admission ticket any right to occupy an unsold reserved seat; if so, when and how?

2. Can the management of a theatre designate as many seats as they choose as reserved and hold them as such unsold during the entire performance?

3. Are the managers not required to keep the aisles and passage-ways clear during a performance, which would amount to giving every one to whom they sell a ticket a seat?

The answer given by the paper to each of these questions was yes, with the exception of the last, "which," the paper says, "must be a qualified affirmative." When a person purchases a standing room ticket he must expect to stand, although by courtesy the standees are occasionally permitted to occupy unsold seats in the rear after the first act.

It is imperative upon managers to keep the aisles of their theatres clear during a performance, but people are permitted to stand in the rear of the railing, as many as space will permit.

EDWARD GLOVER.

DENVER.

The premiere in English of Hippolite D'Ene's tragedy, Samson and Delilah, by the Robert Downing co. was given 7 at the Tabor before a full house. It is a noble tragedy, based on the Biblical narrative of Samson, and while it abounds in the fatalism of Greek tragedy, a more womanly idea is given of Delilah who has generally been classed with the Jezebels and Cleopatras. Robert Downing made a pronounced success as Samson. Eugenie Blair as Delilah invested the difficult role with the charm of her winning personality. The supporting co. was strong, and the play made a decided artistic success. In the tragedy the betrayal of Samson is brought about by a woman attendant of Delilah's, who is in the pay of the Prince of Gaza, and who has had a son killed by Samson in his warfare on the Philistines. This woman is thirsting for revenge for her son's death. The prince and the woman are conversing, and the prince cautions her to keep a close watch on her mistress to ensnare her favorite lover, Samson. Delilah comes in. The prince importunes her to discover wherein lies the great power of the mighty man, who is making such havoc with the Philistines. The prince promises riches untold, but Delilah will not agree to try to compromise her lover until the prince swears that no harm shall come to Samson. He swears by all the gods, and retires. Samson comes in after carrying away the gates of Gaza. The loving meeting between Samson and Delilah, the delicate passages of love between them, Delilah's admiration for her hero's courage, the weary Samson reclining on a couch with the beautiful enchantress bending over him, importuning him to partake of wine, Samson's yielding and Delilah's recitation of the poem were marvelously well done. The wine had been drugged by the woman attendant, unknown to Delilah. In his drowsiness Samson reveals the source of his strength. The revengeful woman attendant is watching for the confession, unknown to Delilah, who thinks she is alone with her now sleeping lover. The woman rushes to the prince with the secret and the third act closes upon the peacefully sleeping Samson, the exultant Philistines, and the half crazed Delilah, who realizes what she has done.

In the fourth act, where Samson awakes and finds that he has lost his strength, Mr. Downing was intensely dramatic. It was an avalanche of denunciation. Delilah crouches, and begs on her knees for forgiveness. She beseeches the prince to redeem his promise that no harm should come to Samson. The prince mocks her, but showers gold and jewels upon her as her reward. Delilah spurns him and tramples his gifts, and the fettered Samson is led away to the furies of the populace.

The fifth act depicts the destruction of the Temple of Dagon by Samson. The whole story is told in a very poetic way, while there are opportunities for strong dramatic work. The audience was completely absorbed in the unfolding of the story. The co. were called out at every curtain. Every one knows the physical proportions of Mr. Downing, his deep, musical, voice, and it will be readily seen what opportunities the part affords him. I predict that he will make a tremendous success in the role. Much commendation should be given Mr. Hall for the way he acted the sorrowful old man, Manoah, the father of Samson. The character is very pathetic. The play ran remarkably smooth. The stage was elaborately set, especially the scene in Delilah's quarters. Everything in this respect was up to the requirements of the tragedy, except in one instance, which was perhaps the most important. That was the crumbling of the walls of the temple. It seems to me that with the perfection that is attained in such affairs in these days it could have been worked more realistically. The scenery is by Sosman and Landis, and the costumes by Messrs Vernon and Monn.

Hoyt's Trip to Chinatown was at the Tabor 11-16. The stock co. at the New People's put on Confusion.

W. P. PEABODY.

BALTIMORE.

At Ford's Grand Opera House Manager Rosenfeld presented his Lilliputians in a spectacular play, entitled A Trip to Mars.

Conreid's German Comedians appeared in a repertoire of interesting plays at the Lyceum Theatre.

William Barry in his new Irish play, The Rising Generation, kept the audience in good humor at Harris' Academy of Music. Mr. Barry's conception of an Irish character is not an exaggerated one, and his portrayal of Martin McShane is in many respects true to nature. The supporting co. comprises nearly all young people, among whom are Lydia Barry (a daughter of the star), Cora O'Neill, Emmie Fossett, and Louise Valentine.

The Evil Spirit of the Plains hovers over the Holliday Street Theatre in the form of a wild Western melodrama, rejoicing in that significant title Dr. Frank Carver as The Scout gives an exhibition of his marvelous marasmanship, and the story of the play serves to introduce scouts, Indians, Mexican vaqueros, cowboys etc.

Some clever variety people make their appearance in Matthews and Bulger's co. at the Howard Auditorium, among whom are the Nelson Sisters, acrobats; Musical Dale, Prince Kobin, equilibrist; Dolan and Lenharr, Lillie Larbelle, and Monroe and Mack.

At Kernan's Monumental Theatre a double attraction in E. L. Williams' Me and Jack co. and Ernest Roeber's Athletes proved an interesting bill.

On Friday evening last a theatre party composed of members of the Ariel Rowing Club, attended the performance of The Honeymooners. Several of the young men acted in a rather boisterous manner and Richard Golden, at the request of Miss Hall, called their attention to the fact that they alone did not constitute the audience. This was resented by the young men in question, and an exchange of expressions anything but complimentary followed.

Mrs. Ada E. Harris, of Harris, Britton and Dean, has been seriously ill, and is still confined to her room, though her condition has much improved.

The Boston Symphony Orchestra drew a good house at Ford's on afternoon of 12.

WILLIAM J. O'BRIEN, JR.

MILWAUKEE.

One of the most enjoyable performances of the season was that given by the Manola-Mason co. at the Davidson 6-9 in Friend Fritz. Marion Manola was charming as Suzel and demonstrated that she is an actress of much ability as well as the possessor of an uncommonly fine voice. John Mason as Fritz Kobus was excellent in his interpretation of many different emotions of the difficult part, and Robert McWade made a decided hit.

The Crust of Society 11-17; light houses. Elita Proctor Otis, who was seen last season in the part of Mrs. Echo, now plays the leading part of Mrs. Eastlake Chapel, and does it very satisfactorily. Arthur Lewis would be more acceptable as Oliver St. Aubyn if he were more animated. The dresses worn by the ladies were particularly rich and beautiful.

The Power of Woman at the Bijou 10-16 to poor business.

Sam T. Jack's Gaiety co. had a successful week at the People's 10-16.

Stuart Robson will make his first appearance in Milwaukee, since his separation from Mr. Crane, at the Davidson 18-20, in The Comedy of Errors. Mr. Robson has always been a great favorite here and I trust he will turn the tide of attendance which has been so poor of late.

Sara Stafford of Felix Morris' co. occupied a box with a party of friends at The Crust of Society 12.

Manager Brown returned home from New York last week, and announced that he had booked L'Enfant Prodigue for Christmas week at the Davidson.

E. T. McDONALD.

CHARLESTON.

Jefferson, Klaw and Erlanger's Soudan was presented at Owens' Academy of Music 6, 7 to moderate business. The co. carries a great deal of scenery.

The Vendetta, with W. R. Ogden in the leading role, 8, 9 and matinee to light business. Mr. Ogden has decided to close his Southern tour here, and will leave with his co. by steamer 13 for New York, whence he will go to Rochester in time to open 18. Pauline Hall 13, 14 in The Honeymooners.

Champion James J. Corbett, with Manager W. A. Brady and his athletic and vaudeville co., exhibited at O'Neill's Grand Opera House 9 to over $600. Ole Olson 12 to fair business. Little Tycoon 15, 16.

Emmet O'Neill, treasurer of the Grand Opera House, and brother of Manager Arthur O'Neill, died here 7 after a lingering illness. He will be regretfully missed both by his friends of this city and of the theatrical profession.

Calice Carleton, of the Fay Templeton Opera co., who was detained here by illness, rejoined the co. at Greenville, S. C., last week.

The Lilliputians, who were booked for a five weeks' tour of the South, have abandoned the trip. Their Charleston dates in the latter part of December will probably be filled by Marie Tempest and The Algerian.

The closing of the Tavary Opera co. is much regretted. The co. were booked here for three nights of grand opera in January.

Frank Hurst, manager for Ole Olson and T. H. Brand, in advance of the Remenyi Concert co., were among the managers in town last week.

The Christmas Number is a marvel of beauty and literary work.

R. M. SOLOMONS.

LOUISVILLE.

The A. M. Palmer co., upon its return engagement at Macauley's 11-13, broke the season's record. Saints and Sinners, The Price of Silence, One Touch of Nature, A Pair of Spectacles and Alabama were the plays presented. Julia Arthur, J. H. Stoddard, E. J. Henley, E. M. Holland, and in fact the entire co., established themselves high in popular favor. The Spider and the Fly 14.

The Robin Hood Opera co. met with good patronage at the Masonic 10-2. Mary Palmer as Alan a'Dale making a distinct hit. The co. is well balanced, and the large chorus a feature of the production. Danger Signal and Blue Grass three nights each will be the attractions for 11-16.

The Fay Templeton co. will come to the Auditorium 24 for three nights in Madame Favart. Urania is underlined for week beginning Jan. 1.

Oliver Doud Byron presented The Plunger and The Heart of Africa at Harris' three nights each 11-16. Large audiences were well pleased. Bobby Gaylor in Sport McAllister comes 18-23.

Frank I. Frayne, Jr., presented The Boy Ranger at the Bijou to satisfactory business. The engagement continues until Dec. 16. Enemies for Life opened 18 for a week.

Hyde's Comedians are doing the customary business at the New Buck. A first-class variety bill is offered throughout. The opening house Sunday, 10, was very large.

Rev. T. DeWitt Talmage lectured 12 at Lieder Kranz Hall to a large audience.

John Williams is here in advance of The Spider and the Fly.

Patti will sing at the Auditorium Jan. 23.

Edward Goodman, of Oliver Byron's business manager, made many friends during his short stay. He and Manager Bonne, of Harris', did very effective work in booming Mr. Byron.

Jackson Smith, the newly appointed L. and N. RR. representative at Cincinnati, was formerly connected with Manager Staub, of Knoxville, Tenn., in the management of theatres in Nashville, Knoxville, and Memphis. CHARLES D. CLARKE.

PROVIDENCE.

The Other Man was given by Charles Fronman's Comedians at the Providence Opera House 11-13, and was one of the most entertaining bills offered at this house this season. The piece was well cast and nicely staged. Marie Jansen in Delmonico's at Six 14-16. Mr. Potter of Texas 18-23 for benefit of Treasurer Callendar and Assistant Treasurer Collin and Stage Manager Drolen.

The White Squadron did good business at B. F. Keith's Opera House 11-16. The scenery was very realistic and co. good. The Voodoo or A Lucky Charm 18-23.

At Lothrop's Opera House Sid C. France, supported by Iola Pomeroy, Edith Mai and Lothrop's stock co. presented the drama, Dead to the World to fair houses. Ingomar by E. P. Sullivan, Martha Conway and stock co. 18-23.

The May Russell Burlesque co. were at the Westminster week of 11 and drew well. Two burlesques and several pleasing specialties made up an entertaining bill. Messrs. Carr and Tourjee, comedians with this co., are natives of this city, and their friends gave them a cordial greeting. Marie Sanger Burlesque co. 18-23.

The attraction at the Grand Opera House, Pawtucket, week of 11-16 was Bessie's Secret; or Woman Against Woman, given by one of the stock cos. with Charles Barringer and the three popular leading ladies, May Prindle, Edith Crolius and Maude Nickinson in the prominent roles, all of whom appeared advantageously. Black Hawks 18-23.

Gracie Emmett (Mrs. Ralph Dorman) was in town 13.

A beautiful crayon portrait of Viola Banerdt was presented to that lady by a local artist last week.

Manager G. E. Lothrop has returned from a trip to New York and Philadelphia. In conversation with this gentleman I learned of a strange state of affairs at his Portland, Me., theatre. He says: "Business is the best in the history of the Portland theatre. Cos. play to big receipts, and yet it is almost impossible to get good attractions from the fact that so many combs. are closing."

Professor Frank Rose was in town the past week resting after a successful tour South.

John J. Lindley is here in advance of The Voodoo.

Stage Manager Dan Galvin, Property Man W. J. Pfister and their assistants gave an exhibition of stage setting during a performance of Dead to the World at Lothrop's Opera House Friday evening, 15.

Marie Jansen and her co., who opened a half week's engagement at the Providence 18, jumped here from Rochester, N. Y., and arrived in Worcester two hours later. In order to reach this city in time for the evening performance, Manager Leon Mayer secured a special train, and the co. arrived at 6 40 P. M.

Iola Pomeroy, who for two seasons has been starring in one of Manager Lothrop's Stock cos., closed here 16. She has been engaged by Managers Leach and Seymour to play the soubrette role in their Mr. Potter of Texas co., opening at the Providence Opera House 18. Miss Pomeroy has been very successful, and her earnest and clever work has made her a great favorite here.

HOWARD C. RIPLEY.

NEW ORLEANS.

The most important event in theatrical circles here last week was the debut of several new artists at the French Opera House. The artists were brought here for the purpose of strengthening the present French Opera company, which has not given satisfaction, but will prove of little or no benefit to the institution. Mr. Dolleon, tenor; Mme. Devianne, falcon; Mlles. Bloch and Mary, chanteuses legere, are the recent importations.

Marie Wainwright, with a fair co., has appeared this week in repertoire at the Academy of Music, and has done a good business. Kate Claxton in The Two Orphans 17.

Abbott and Elliotson's Comedy co. presented Niobe to good audiences at the Grand Opera House. Robin Hood Opera co. 17.

The Al. G. Field's Minstrels are at the St. Charles Theatre, and are doing nicely. Grau Opera co. 17.

Mlle Fatmah Diard, the admirable artiste, who was prima donna during a Summer season at the Grand Opera House here two years ago, was given quite an enthusiastic reception upon her appearance here with the Robin Hood Opera co. as its leading singer.

The attractions for Christmas week will be as follows: Modjeska at the Grand Opera House, Donnelly and Girard at the St. Charles Theatre, and De Mille's Lost Paradise at the Academy of Music.

Edmund Dede, a colored violinist, who is a graduate of the Conservatory of Music of Paris, recently gave a very successful concert in this city. Dede is on a visit to his family in New Orleans, where he was born.

Mme. Anita Lassen, a very accomplished Danish songstress, who was brought here under contract to appear at a concert saloon and immediately cancelled her engagement upon ascertaining the class of place of amusement, has been tendered a benefit by the musicians of this city.

Matt Grau is in the city looking after the interests of the Grau Opera co.

The Charles Coote Masked Ball co., after playing a few one-night stands, will close this week.

LAMAR C. QUINTERO.

GALVESTON.

Al. G. Field opened the week of 4 at the Tremont to a very large house, rendering a clean, novel, and altogether creditable entertainment that pleased everybody.

R. E. Graham 5 in After the Ball was favored with fair patronage. Dr. Ball 6 met with very meagre pecuniary returns.

The event of the week was the engagement of Marie Wainwright 7-9 in Camille, Man and Wife, and Frou-Frou. Good-sized audiences were in attendance and extended due appreciation to the capable presentation of these time-honored plays. Miss Wainwright is, as usual, happy in the support of an efficient co. Prices during the engagement were advanced considerably; an unwarranted proceeding in the estimation of our theatregoing public.

The London Gaiety Girls were booked for 20, but the engagement was cancelled.

Several members of both Field's Minstrels and the Wainwright co were suffering from mild attacks of malarial fever, contracted in the interior of the State, though no evidences thereof were apparent in the work performed.

C. S. RHODE.

KANSAS CITY.

Robert Downing appeared at the Coates 11-16 in a strong repertory of tragedies including his new plays, Samson, and Richard the Lion-Hearted. He gave splendid performances and was ably supported by Eugenie Blair, Edmund Collier and a strong co. Business good.

A Brass Monkey, with George F. Marion as Jonah and a clever co. drew well 10-16. After the Ball 17-23.

The Still Alarm, with Will S. Harkins as Jack Manley and a good supporting co., drew fairly 10-16. A special feature was the appearance of "Joe" and "Dan," the famous team which accompanied our fire department to London and won first prize at the world's fireman's tournament last Spring. Dore Davison and Kamie Austen 17-23.

The Gillis is dark at present.

The Auditorium was filled 11 to hear John J. Ingalls lecture.

The Darktown Minstrels, composed of local talent, gave a performance 12 which was well attended; proceeds for deserving charities.

The Christmas Number is a beauty and is selling rapidly here.

FRANK B. WILCOX.

SAN FRANCISCO.

SAN FRANCISCO, Dec. 17.

David Henderson's American Extravaganza co. opened in Sinbad at the Grand Opera House on Saturday night to a crusher, and since that time has also had crowded houses. The production is worthy of the patronage bestowed, as it is a magnificent one in every respect. No such elaborate costuming, combining beauty and vividness of colors, richness of material and exquisite workmanship, has ever before been seen on any stage in this city. All the old favorites in the cast and the newcomers received a cordial greeting. Sinbad will be played for the next four weeks.

Last night at the California Theatre Charles Dickson and co. appeared in Admitted to the Bar. It must be confessed that the play is a hodge podge of trash when spoken of as a literary product and a sketch of local life and laws in this city and State. It is one of the most incongruous plays that has been put upon the stage for a long time. Outside of Charles Dickson and Thomas A. Wise the supporting co. is very poor, and the least said of them the better. The attendance last night was very poor, and it is doubtful whether Dickson's two weeks will be much of a success. This is too bad, for with a good play and co. Dickson ought to do well, as he is a capable and much-liked comedian.

Rhea only did a fair business at Stockwell's Theatre last week. For the last performances she appeared in Josephine, Empress of the French, and in Camille. Last night Katie Putnam began a week's engagement, appearing in The Little Maverick, and supported by an excellent co. The play and players gave excellent satisfaction, and if Sinbad does not catch all the theatregoers, Katie Putnam ought to do a good week's business. At the conclusion of her engagement the theatre will be cleaned and renovated, opening again on Saturday, Dec. 23, with Fanny Rice and co. in the New Jolly Surprise and other plays.

The Alcazar did not open last evening, it being given out that Mrs. McKee Rankin is ill and unable to appear. That statement is undoubtedly true, but poor business may be the real cause of the closing. It is now stated that the house will reopen on Saturday evening, Dec. 23, with the Rankins in The Kentucky Colonel.

The Tivoli Opera House presented Strauss' Die Fledermaus (The Bat) last night to a good house. One or two of the principals were ill, and substitutes had to be found at the last moment. Considering this disadvantage, the opera was well sung, and will, doubtless, do a good business until the Christmas spectacle, The Island of Jewels, is produced.

The Baldwin is now closed, but will reopen on Christmas afternoon with the A. M. Palmer stock co. in Lady Windermere's Fan. Wilton Lackaye will be the leading man, and a successful season is anticipated.

On Christmas afternoon, A Trip to Chinatown will commence a two weeks' season at the California Theatre.

Al Hayman, President of the Al Hayman and Company Corporation, owners of the Baldwin and California Theatres in this city, numerous other enterprises and theatres on the coast, arrived from the East last Saturday morning. It is his intention to remain in this city this Winter, combining pleasure with business and attending to several important matters which he alone can look after and into. It is rumored that on account of the Grand Opera House passing into other hands as a cheap theatre next March, Hayman has arranged with the owner of the property on which the Baldwin is situated, to increase the depth of that theatre's stage. This will necessitate the taking of two stores on the Ellis Street side and if so, the stage will acquire a splendid depth. Mr. Hayman looks the picture of health and is much pleased at the outlook for the season including the success of our Mid-Winter Fair.

I have it from undoubted and the best authority (news from home) that Evans and Hoey will not separate, as has been rumored and published for some time past. The gentleman who sends me this news is a resident of New York and a close friend of "Bill" Hoey. He writes that the latter and Charley Evans have concluded that it would be folly to sever a partnership which has brought them wealth and fame, and that whatever of any differences existed between them, have been adjusted, and that the team will remain as of old—Evans and Hoey.

HARRY J. LASS.

INDIANAPOLIS.

At the Grand Opera House Julia Marlowe opened a week's engagement to a crowded house 11. On 12 Miss Marlowe appeared to a larger house (if possible) and was received enthusiastically. E. H. Sothern 18, 19; Christmas week Stuart Robson.

At English's Opera House The Diamond Breaker opens 21.

Gray and Stephens drew the largest opening audiences of the season at the Park Theatre and gave a good performance of Signal Lights. Hopkins' Specialty co. 18-23.

Sam Devere's co. drew good houses at the Empire Theatre 11-16. New York Stars 18-23.

GUSTAV RECKER.

MINNEAPOLIS.

At the Grand Opera House The Span of Life was given 13-20 to a large and disappointed audience. Walker Whiteside 18-20.

At the Bijou Opera House the Boston Howard Athenæum Specialty co., headed by Lottie Collins, presented an exceptionally strong vaudeville programme to large business week of 10, opening to S. R. O. Vernona Jarbeau 17-23.

At the Lyceum Theatre Ida Adell Robinson, of Boston, assisted by local musical talent, gave dramatic readings to a good sized audience 12.

The Central Trades Council, of this city, has arranged with Manager Varney, of Blue Jeans, for a benefit in behalf of the unemployed, to be given at the Grand Opera House 21-23.

F. C. CAMPBELL.

OMAHA.

At Boyd's Theatre A Trip to Chinatown did a large business 8, 9, 10. House dark 11-13, to be followed by Friends the last half of the week.

At the Fifteenth Street Theatre The Crust of Society continued its artistic success to the close of week ending 9, Zeffie Tilbury and Elita Proctor Otis exchanging their parts during the latter half of the engagement. Lost in New York opened a week's engagement 10 to two large and enthusiastic audiences.

J. R. RINGWALT.

ST. PAUL.

At the Metropolitan Opera House a clever co. presented Blue Jeans 10-16, opening to good houses. Walker Whiteside in repertoire 18-23.

At Litt's Grand Opera House Vernona Jarbeau and her clever co. presented Starlight 10-16, opening to good houses. Paul Kauvar 17-23.

At the People's Theatre the stock co. presented East Lynne 11-16, opening to good attendance. Lynwood by the co. 18-23.

CHARLES H. COLGRAVE.

JERSEY CITY.

Glen-da-Lough, with J. K. Murray and Clara Lane in the leading roles, drew fair audiences to the Academy week of 11-16. Glen-da-Lough is of a higher order than the average Irish play, and the scenery employed is elaborate. Mr. Murray's singing is a feature. Agnes Wallace Villa in The World Against Her 18-23.

At the Opera House 11-16 Gus Reynolds presented The Dear Irish Boy to light houses. An American Hero, with Clint G. Ford in the titular part, 18-23.

L. O. F.

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CORRESPONDENCE.

ALABAMA.

SELMA.—Academy of Music (Charles G. Long, manager): Frederick Paulding in The Duel of Hearts 4; good business. Grau's Opera co. 11; The Masked Ball 13.——ITEM: Frederick Paulding and Maida Craigen remains in our city a few days to rest, and by request of the citizens gave a matinee performance 6 to a packed house.

MOBILE.—Theatre (J. Tannenbaum, manager): Niobe 4; very good business. The Masked Ball 11; followed by Grau's Opera co. for a week.

ANNISTON.—Noble Street Opera House (W. A. Camp, manager): Charles Slade, spiritualist, 6; good house. Robin Hood Opera co. 12; large advance sale. Craigen-Paulding co. 14.

MONTGOMERY.—Opera House (George F. McDonald, manager): A strong co., under the management of Abbott and Tillotson, presented Niobe to a small but well-pleased audience 6.——Theatre (G. F. McDonald, manager): Jule's Grau's Grand Opera co. presented Dorothy 4; Paul Jones at matinee 5, and evening Ship Ahoy to fair business. A Duel of Hearts was presented by the Craigen-Paulding co. to a good house 7. The Masked Ball 14.——ITEM: Miss Mackey, one of the chorus of the Grau Opera co., had symptoms of pneumonia, and was too unwell to go with the co. to Birmingham 6. Manager Grau left her friend, Miss Barry, with her. Dr. M. L. Wood, a prominent physician of this city, was in attendance. When your correspondent called Miss Mackey was recovering, and is out of danger.

DECATUR.—Echols' Opera House (W. C. Yates, manager): Richards and Pringle's Minstrels 7; good performance; full house. Charles Slade, spiritualist 5; fair house. St. Felix Sisters 20; Blue Grass co. 30.

CALIFORNIA.

OAKLAND.—The Macdonough (Charles E. Cooke, manager): Pete Daly in A Country Sport 20; packed house; receipts $1,116.50. Fanny Davenport in Cleopatra 4 & 8 to excellent business. La Tosca 9, houses averaging $1 000 nightly, plainly showing that good attractions can play week stands here to paying business. Joe Murphy 11, 12; Alvin Joslin 13, 14. Katie Putnam 18, 19; Barlow Minstrels 23, 24. Warde and James and Frohman's cos. both play return engagements of a week each.——People's: Dark.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Grace Andrews and Henry Crindle, spiritualism, to fair business 3.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Dark. Clara Lipman and Louis Mann in The Laughing Girl 11-13. Coumbia (Lessee) 14, 15. Alvin Joslin 18-20; Turkish Bath 25, 26.——Burbank Theatre (Fred H. Cooper, manager): Richard III. to good business weeks ending 9. Monte Cristo 11.——Items: H. Grattan Donnelly, of Natural Gas, is here. Mr Donnelly is accompanied by his wife and will remain some time visiting all the points of interest in Southern California.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye manager): Skipped by the Light of the Moon 8 fair house. A Trip to Chinatown 10.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Farmer and Warmington's Skipped by the Light of the Moon to good business 7.

CONNECTICUT.

NEW HAVEN.—Grand Opera House (G. B. Bunnell, manager): Prince Pat 1 7-9; good business. N. S. Wood in Out in the Streets 11-13; fair business. Waldman's co. from Newark 14-16. The Power of Gold 18-20. The City Club Burlesque co. 21-23. The Rambler from Clare 25-27; The Struggle of Life 28-30.——Hyperion Theatre (G. B. Bunnell, manager): Darkest Russia 12, 13. Primrose and West's Minstrels 20. Henry George (lecture), under the auspices of the Elm City Stationary Engineers' No. 10, of Connecticut, 22; Joseph Jefferson 26; James F. Powers 27.

BRIDGEPORT.—Park City Theatre (Walter L. Rowland, manager): Le Reve, a French play, by local amateurs for "sweet charity," to S. R. O. 6. Professor Fussell's concert of 7 was also a success. Rice Cognlan 9 presented what was "programmed" as Lady Barter but what in reality was the initial performance of Oscar Wilde's A Woman of No Importance. The play is good but the first act is intolerably "talky." Dr. Bill 13. The Span of Life 15; good house.——Grand Opera House (Jennings and Belknap, managers): George Dixon 7, big house. N. S. Wood surprised everyone 8, 9 with his Out in the Streets. Side Tracked opened 11 for three days and did moderate business. Slavery Days 14-16; City Club 18-20; Mora-Williams co. 21-23.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): The House on the Marsh 7, 8 drew lightly. Eagle's Nest 11, with two prominent pugilists as a side issue, attracted top-heavy houses. Fred. Waldman's Specialty co. presented a unique vaudeville bill to a large house 12. The familiar face of genial Peter Rice was recognized at the door with this co. scrutinizing the paper. Dr. Bill, by a strong co., pleased a large audience 13. Charley's Aunt 15, 16.——Item: As usual the Christmas Mirror made a big hit. The sketches in this number by C. A. Gilbert, the rising young Hartford artist, speak highly for his skill and art. The local papers all mentioned in high praise his work in this issue.

WATERBURY.—Jacques' Opera House: George Dixon and his vaudeville co. attracted a large audience 8. Thomas E. Shea opened a week's engagement 11. He is attracting crowded houses and giving very satisfactory performances.——Items: Thomas E. Shea and his co. have decided to be off until Christmas. At that time the co. opens in Newport. This is owing to the fact that several members of the co. are suffering with severe colds. Mr. Shea himself is ill and played at last evening's performance with much difficulty.—The Christmas Number received to-day acted as a tonic on your correspondent confined to his room by illness.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): The House on the Marsh 11; poor business. Humpty Dumpty 13.

NEW LONDON.—Lyceum Theatre (A. T. Hale, manager): The Other Man 8, by an excellent co. to fair business.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Dr. Bill to a fair-sized house 11. Next: Rice's co. in Venus; Alexander Salvini; The Country Circus.——Breed Opera House (A. H. Harris, manager): Orpheus Club (local orchestra), assisted by Wilhelm Hanrich, tenor, of Boston, gave a fine concert 6. Brown University Glee and Mandolin Club presented a delightful programme to a very large and enthusiastic audience 8.

MERIDEN.—Delavan Opera House (A. Delavan, manager): Ullie Akerstrom 7-9, always a favorite in this city, played to her usual large houses. Dr. Bill 12; fair-sized house.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Frohman's co. in The Other Man 7; fair house. Flag of Truce 12; good co. but unfortunately small house. Humpty Dumpty 18; Baker Opera co. 20-22; Joseph Jefferson 27.——Opera House (Alf. T. Wilson, manager): Bush and Bennett co. 14-16; big houses.

MIDDLETOWN.—The Middlesex: Hanlon's Fantasma 2, 3; well-pleased but small audiences caused by a storm of sleet. The George A. Baker Comic Opera co. reorganized and opened 14 to good business.

DELAWARE.

WILMINGTON.—Grand Opera House (W. R. Williamson, manager): Prodigal Father 4-7; T. C. 9; both to good houses. Hoss and Hoss 11; Davy Crockett 14; Miss Crystal Tom Thumb 15.——New People's Theatre (J. Leonard Johnson, manager): Eight Owls 7-9; Equine Paradox 11-13; both to fair houses. Finnegan's Ball 18-20; Henry's Burlesque 25-27.

FLORIDA.

ORLANDO.—Coming attractions: The Fortunes of War, Mendelssohn Quintette Club, Ovide Musin, Gorton's Minstrels, St. Felix Sisters.

GEORGIA.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): The Maida Craigen and Frederick Paulding co. in A Duel of Hearts to a large and delighted audience 9.

ATLANTA.—The Grand (P. L. De Give, manager): Ole Olson 6, 7; good sized and well-pleased audiences. The Soudan 8, 9; fairly good business. Chauncey Olcott 11, 12; well-filled houses. The Bostonians 13, 14; The Masked Ball 15, 16; Marie Greenwood 18-21; Pauline Hall 20, 21; Natural Gas 23, 24; Little Tycoon 25, 26.——Edgewood Avenue Theatre ("Hub" Matinees, manager): Kate Claxton 11, 12; fairly good business. Peck's Bad Boy 14-16; Mabel Page 23-30.——DeGive's Opera House (P. L. De Give, manager): Annie Abbott in The Little Georgia Magnet 13, 14.——Items: The Fay Templeton Opera co. passed through Atlanta 10 en route to Nashville. The management deny the story that the co. is about to disband, and state that they have been playing to fairly good business. The Texas dates of the co. have been cancelled.—Louis Porter, for many years with Effie Ellsler, benefits at DeGive's 19, supported by amateurs. Walter Howard, the handsome and accomplished *Journal* critic, appears in the cast. The play will be Young Mrs. Winthrop. A large and fashionable audience will no doubt greet Miss Porter, as this is her native city.—The Christmas Mirror, which has just arrived, is a beauty. Local newsdealers have all sold out and have wired news company for more. Come to think about it, the sale of The Mirror in Atlanta is about three times as large as any other dramatic paper, but that's the case everywhere.

SAVANNAH.—Theatre (T. F. Johnson, manager): The Vendetta to good business 6.

ILLINOIS.

PEORIA.—The Grand (J. S. Flaherty, manager): The Substitute 11; big business.——Item: Mr. Haines, business manager of the Grand, has been confined to his bed for the past two weeks with la grippe, but is now improving.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): The Dazzler 4; small house. Blue Grass 6; fair-sized house. Ezra Kendall 7; top-heavy house. Effie Ellsler 8; small audience.

ANNA.—Miller's Opera House (R. Lynn Minton, manager): W. A. Mahara's Colored Minstrels 18 8; good business. May Smith Robbins in Little Trixie 14.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Effie Ellsler, in Doris 7; fair business.

MT. VERNON.—Music Hall (Hayman Hibbs, manager): Hattie B. Chase in A Little Coquette 9; fair house. May Smith Robbins in Little Trixie 17.——Item: Sid S. Posey, leading man with St. Felix Sisters, has been re engaged by the management of that co. for A Lucky Hit.

CHAMPAIGN.—Walker Opera House (J. W. Mulligan, manager): Ezra Kendall in The Substitute 5; large business. Charles A. Loder 14; Riley and Shelley 15.

MONMOUTH.—Patter Opera House (Perley and Webster, managers): Side Tracked 11; Charles A. Gardiner in The Prize Winner 14.

ALTON.—Temple Theatre (W. M. Sauvage, manager): Walker Whiteside presented Hamlet Thanksgiving matinee, and Richelieu evening to crowded houses. The engagement proved to be a most successful one from every point of view. The White Slave 9; fair business.

BOLINE.—Auditorium (Woodyatt and Cumpson, managers): Spider and Fly 28.

AURORA.—Evans' Grand Opera House (Fred. Schoeller, manager): Effie Ellsler in Doris gave an excellent performance to a small house 5. Primrose and West's Monte Carlo pleased a large house 8. Katie Emmett in Waifs of New York 15.

OTTAWA.—Sherwood's Opera House (C. H. Hodgkinson, manager): Anderson's Jolly Old Chums 3; medium business. Co. disbanded here owing to poor business. John R. Cumpson in The Merry Cobbler 16.

ROCKFORD.—Opera House (C. C. Jones, manager): Primrose and West's Monte Carlo was presented to a fair house 7. Milton and Dolly Nobles were greeted by a fair house in The Phoenix 9.

CAIRO.—New Cairo Opera House (Sol A. Silver, manager): Wilfred Clarke in She Stoops to Conquer 7; fair-sized house.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Ezra Kendall in The Substitute 6; good business. The Dazzler 8; fair business. Effie Ellsler 9; small but well-pleased audience. Petrelli Concert co. booked for 11 cancelled on account of illness. Lady Windermere's Fan 12; fair house.

PEKIN.—Turner's Opera House (Charles Buisdieker, manager): Yosimate's Imperial Japanese Troupe 3, 4; good performances to fair houses. Charles A. Loder in Oh, What a Night! 9; large and well-pleased audience. Only a German 18; Zanzic 22. Gilbert Opera co. 28.

QUINCY.—Doerr's Opera House (A. Doerr, manager): Charles Loder in Oh, What a Night! 5; fair business. Jules Keene in Only a German 8, 9; fair attendance. Charles Gardner in A Prize Winner 12; Alabama 16.——Items: The finishing of the new Empire Theatre is being pushed forward as rapidly as possible, and everything will be in good shape by the opening night. It has now been definitely settled that Mlle. Rhea and her co. will open the new theatre. On 21 she will appear in The Queen of Sheba, and on 22 she will appear in Josephine. Auction sales of seats for the opening nights will be held on the stage of the theatre on 18. Manager Strasslipka has engaged an entire new orchestra from Memphis.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Leland T. Powers 5; full house. Ezra Kendall in The Substitute 8; good-sized audience. Jule Keen in Only a German 11 to poor business.

KANKAKEE.—Arcade Opera House (Harry J. Sternberg, manager): The two Vans gave an entertainment assisted by local talent for the benefit of the Emergency Hospital. Ezra Kendall in The Substitute 23.

PANA.—Hayward's Opera House (L. Roley, manager): Mr. and Mrs. Cyril Norman in Blue Grass 4; light business. The Choate Dramatic co. 6-9 to very light business. Jule Keen in Only a German 14.

INDIANA.

EVANSVILLE.—Grand (Vetterman and Grover, managers): Little Trixie, with Miss R. Ibbetts, entertained the patrons of this house 30. Davidson and Austen in By the World Forgotten 12; Charles A. Loder 24, 25; Davis' U. T. C. 26.——Evans Hall: Leland T. Powers in David Garrick 7; large house.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Manola-Mason co. in Friend Fritz 6; good house; excellent performance. Kimball Opera co. in Henry Hudson 7, small house.——Item: Harry Marsham and wife, formerly leading for Geary's stock co., were tendered a benefit last Thursday. They have gone to Toronto, Ont., where they have signed with a local co.

KENDALLVILLE.—Spencer Opera House (G. A. Hastings, manager): Keno and Ford's Jessica Simpkins co. gave a very fair performance to a top-heavy house 7. Dora Fox in Riley Dramatic co. 9, 10.

ELWOOD.—Opera House (P. T. O'Brien, manager): The Boston Comedy co. presented The Golden Giant Mine, Galley Slave, and Ranch 30, 7-9 to large audiences, at popular prices.

FRANKFORT.—Columbia Theatre (G. V. Power, manager (J. C. Lewis in Si Plunkard 5; fair house.——Item: Earnest Largebrake, the chief usher, who has been connected with the Columbia since its opening, is a great favorite with the profession and the patrons of the Columbia.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Lewis Morrison in Richelieu 6; fair house. A Breezy Time 10; good business. Wilber Entertainment 14-16.

MUNCIE.—Wysor's Opera House: The Burglar 4; good house.

WASHINGTON.—Opera House (Horrall Bros., managers): Andrews' Opera co. in Fra Diavolo 4; big house. McGibney Family in Princess Trebizonde 6; fair house. Little Trixie 9; Spider and Fly 12.——People's Theatre (John Aikman, manager): Opens 11 with Blue Grass.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Gus Williams in April Fool 3; fair business. Julia Marlowe in The Love Chase 6; good business. Davis' U. T. C. 16.——Grand Opera House (J. W. Hamilton, manager): Lewis Morrison in Richelieu to good business 13. The Boston Comedy co. 14-16; Lewis Morrison's Faust co. 19.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): Boston Comedy co. 4, 5 in Galley Slave, Ranch 10, and Golden Giant to fair business. Enemies for Life drew lightly 7. Davis' U. T. C. 14.

COLUMBIA CITY.—Tuttle's Opera House (J. E. Fagan, manager): The Nouvilles in Power of Woman 5; small house.——Linvill Opera House (James R. Harrison, manager): Frost and Fanshawe co. 3, 4; small houses.

TERRE HAUTE.—Naylor's Opera House (Robert L. Hayman, manager): A Breezy Time 7; light house. The Dazzler 9; fair business.

GOSHEN.—Opera House (Rogers and Krutz, managers): Ed. F. Davis' production of U. T. C. 2; crowded house. McGibney Opera co. in the Princess of Trebizonde next.

NEW ALBANY.—Opera House (N. D. Morris, manager): Zanzic, the magician, 11; good house; performance failed to please.

IOWA.

MARSHALLTOWN.—Odeon Theatre (Ike Speers, manager): Lost in New York was presented by a good co. with excellent scenery 5 to big business.

IOWA CITY.—Opera House (Gerry Clark, manager): Lillian Kennedy in She Couldn't Marry Three pleased a large house 8. Walker Whiteside in Richelieu 12; Side Tracked 15.

LE MARS.—Dalton Opera House (E. A. Dalton, manager): Charles E. Schilling's Minstrels 5; good house.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): A Trip to Chinatown 5; S. R. O. Still Alarm 6; fair business. Lost in New York 25, 26; Brass Monkey 29.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany, manager): A Trip to Chinatown 6; full house. Lost in New York 9; good business.

FAIRFIELD.—Grand Opera House (P. R. Howlett, manager): Charles A. Loder in Oh, What a Night! to a large and well-pleased audience 6. The Burglar 28.

OTTUMWA.—Grand Opera House: A Turkish Bath 5; fair business. Pete Daley in A Country Sport 8; full house.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Lost in New York 6; fair-sized audience.

CHARLES CITY.—Hildreth Opera House (May and Despres, managers): Schilling's Minstrels 12; good business. Jule Walter's Comedy co. in Side Tracked 29.

DES MOINES.—Foster's Opera House (William Foster, manager): The Golden Comedy co. to good business 4-6; popular prices. Peter F. Dailey divided honors with May Irwin and Ada Lewis in one of the best comedies of the season to large business 7.——Grand Opera House (William Foster, manager): Lost in New York to good business 7, 8. The Baldwin and Melville co. opened a week's engagement to very large business 11. Friends 18; Alabama 20; Kidnapped 21, 22; By Wits Outwitted 24; Carleton Opera co. 25-27; Jarbeau 28; Aiden Benedict 29.——Items: Mat Sweely, of the A Turkish Bath co., is in the city.—Mr. Chatterton, of the Clarke and Chatterton co., and wife are also here.

CARROLL.—Music Hall (B. Droese, manager): Dark.——Item: J. A. McCarthy is coaching home talent for the presentation of Eileen Og, Christmas Eve.

DECORAH.—Grand Opera House (C. J. Weiser, manager): Rice, Wolford and Sheridan co. 11-13; fair business.

CRESTON.—Opera House (J. H. Patt, manager): Holden Comedy co. 7-9; fair business. Streets of New York 23; Side Tracked 26.

MUSCATINE.—Columbia Opera House (W. S. Munroe, manager): Charles A. Loder in Oh, What a Night! to a good house 10. Charles A. Gardner 13; Alabama 24; Spider and Fly 28.

KEOKUK.—Opera House (D. L. Hughes, manager): Jules Keen in Only a German 7; fair business.

BURLINGTON.—Grand Opera House (F. W. Chamberlin, manager): Jules Keen in Only a German to a fair house 6. Charles A. Gardner in Prize Winner 13; Ezra Kendall 15; Alabama 18.

KANSAS.

LEAVENWORTH.—Crawford's Grand Opera House (Elliott Alton, manager): Dore Davidson and Ramie Austen in Dangers of a Great City to a small house 8.

WICHITA.—Crawford's Opera House (George N. Bowen, manager): Dangers of a Great City 7; fair business. Charles H. Yale's Devil's Auction 7, 8; S. R. O.

FORT SCOTT.—Davidson Opera House (Harry C. Emrich, manager): John Thompson in Oh, What a Night! to a small house. Yale's Devil's Auction 6; business very good.

TOPEKA.—Grand Opera House (O. T. Crawford, manager): Dore Davidson and Ramie Austen in Dangers of a Great City drew a fair-sized audience 6. The Still Alarm 9; good business.——Item: Charles P. Elliot, who for the past five years has been so well known as the circuit booker for the Crawford Circuit throughout Kansas, Missouri, Nebraska and Iowa, with headquarters at St. Joseph, has transferred his headquarters at Topeka.

WINFIELD.—Grand Opera House (T. B. Myers, manager): Patti Rosa 12.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Lincoln J. Carter's Fast Mail will open the house 16, after three weeks of darkness. Patti Rosa 18.

ATCHISON.—Theatre (E. S. Brigham, manager): The Shoober Comedy co. in repertoire to their usual crowded houses week of 2.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): Charles H. Yale's Devil's Auction 9; crowded house. Patti Rosa 14; Fast Mail 17.

KENTUCKY.

FRANKFORT.—Opera House (Beecaw and Parker, managers): Would's Fair Panorama 4; small house. Chauncey Olcott 9; small advance sale. Peck's Bad Boy 11.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): The Is Marriage a Failure co. 9; empty seats. She Stoops to Conquer 11. Eight hundred seats at $1.50 are sold for Dr. Talmadge's lecture 13.

MT. STERLING.——Grand Opera House (J. P. Talbi, manager): Frank Davidson in Old Farmer Hopkins 4; slim house. Danger Signal 8; good business. Grimes' Cellar Door 11; fair house.——Masonic Temple (J. M. Conroy, manager): McMannis Sisters Concert co. 21.——Item: Harry Rossette and Kittie Thompson left Grimes' Cellar Door co. at Winchester, Ky.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Is Marriage a Failure 6; small audience. Wilfred Clarke will be the Christmas week attraction.

PARIS.—Grand Opera House (Charles Scott, manager): Mavourneen delighted a good house 7. Chauncey Olcott's sweet singing completely captivated every one who heard him. He is a fine actor and is well supported. Danger Signal 8; small attendance. Robert Mantell in Monbars 11; large audience. Blue Grass 19; The Tornado 25; Fire Patrol 29.

GEORGETOWN.—Barlow's Hall (W. Keller, manager): Labadie Rowell comb. 11 in Faust; fair house. A Bright Idea 16.——Item: T. Barlow, of this city, joined the Labadie-Rowell comb.

LEXINGTON.—Opera House (Charles Scott, manager): Manola-Mason co., return engagement 4 to the largest house of the season. Chauncey Olcott 5; good house. Danger Signal 9; fair house. Wilbur Opera co. 11-16.

ASHLAND.—The Ashland (R. F. Ellsberry manager): James B. Mackie in Grimes' Cellar Door 13; poor performance. Powell, the magician 15; Gus Williams in April Fool 18.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Al. G. Field's Minstrels 6, and Herrmann 9.

MAINE.

BIDDEFORD.—Opera House (William P. Yates, manager): Lafayette co. 18; Tim the Tinker co. cancelled.

BATH.—Alameda Opera House (H. Donnell, manager): Hands Across the Sea 12; good house.

MARYLAND.

FREDERICK.—City Opera House (Frank S. Rhoder, manager): Lotus Glee Club 10; fine house. A Cracker Jack 13; fair house.

MASSACHUSETTS.

SALEM.—Mechanic's Hall (Andrews, Moulton and Jounson, managers): Annie Ward Tiffany in Lady Barney 7; limited but well-pleased audience.

TAUNTON.—New Taunton Theatre (Harry P. Jordan, manager): Edwin Arden in Eagle's Nest 12; good house. Jim Hall, the pugilist, was the drawing card.——Item: Manager Jordan has addressed a circular letter to the manager of every one and two night stand theatre in this section asking for co-operation in booking only the best cos.

HAVERHILL.—Academy of Music (James F. West, manager): War and Wit, a military drama, written by Miss Nathie Minot, of this city, was presented at the Academy 7 to a large house. Harvard Glee Club 8; crowded house.

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): Zeb the Clodhopper 7; good business. Hands Across the Sea 23.——Item: The difficulty with the fire inspectors will be remedied by putting in another fire escape.

NORTHAMPTON.—Academy of Music (William H. Hood, manager): Midnight Alarm 20, 6; light business. James F. Powers in Walker, London, 9; fair house. Everyone more than pleased. Uncle Abram 11. House dark until Jan. 6, as matters stand now.

WESTFIELD.—Opera House (A. H. Farrow, manager): Sam T. Jack's Lilly Clay co. 6; large audience. U. T. C. ("Parson" Davies) with Peter Jackson and Joseph B. Cooney 21; fair audience.——Item: The Christmas Number is a beauty and stands at the head and front of all Christmas dramatic issues.

CHELSEA.—Academy of Music (James B. Field, manager): Ada Lewis, a society lady of Chelsea, made her debut in Hazel Kirke to a large and fashionable audience 12. Hands Across the Sea 19. The Police Patrol 21; Eunice Goodrich Christmas week.

LAWRENCE.—Opera House (A. L. Grant, manager): Bracy and Webster's Bottom of the Sea proved satisfactory to a good-sized house 6. Romany Rye 14; The Voodoo 25; White Squadron 29; Rosedale 30.——Items: Manager Grant is in New York on business.—T. A. Sweeney, formerly manager of the Opera House, is in town. Chris Landry, of The Operator, is home for the holidays.

WORCESTER.—Theatre (Rock and Brooks, managers): The Bottom of the Sea 7; Annie Ward Tiffany in Lady Barney 8, 9; The Eagle's Nest 12; business light the week through.——Lothrop's Opera House (George E. Lothrop, manager): Bessie's Secret 6-9; Arizona Joe 11-13; fair houses.——Front Street Opera House (G. H. Batcheller, manager): May Russell Burlesque co. 6-9; Miss Sanger Burlesque co. 13-16. Burlesque appears to draw well as the business of the week has improved.

SPRINGFIELD.—Court Square Theatre (D. O. Goldsmith, manager): The Midnight Alarm 7; small audience. The Other Man 6; good audience. James T. Powers 8; fair-sized audience.——Tucker's Park Side Theatre (H. B. Tucker, manager): Large business continues.

FALL RIVER.—Academy of Music (William J. Ahern, manager): The Remenyi Concert co. in the Y. M. C. A. Course 6 delighted a small audience. James T. Powers presented Walker, London 7 to a good-sized audience. Dr. Bill 9 by a co. much inferior to the one here last season; rainy night and small audience. The Mora-Williams co. opened a week's engagement 11 with a change of bill nightly to fair business.

LOWELL.—Opera House (John P. Cosgrove, manager): J. L. Stoddard gave the second of his interesting lectures on Japan to a large house 7. Charles Frohman's co. in The Other Man, matinee and night of 9, to light business. Stoddard 14; Romany Rye 15, 16.——Music Hall (Thomas and Watson, managers): The stock co. in Fogg's Ferry to large and well-pleased audiences 4-9.——Bijou Theatre (Ed. C. Rascom, manager): Vento's Vaudevilles 4-9; fair business.——Items: Colonel Ingersoll will lecture 13.—Little Tot, a seven-year-old singer and dancer at the Bijou, this week, was prevented from appearing by the agent of the Humane Society. He claims to have received orders from the State society in regard to these cases although a child appeared last week without interference.—Christmas Number at hand. It is indeed the finest issue The Mirror has ever published.

MICHIGAN.

SAGINAW.—Academy of Music (S. G. Clay, manager): McCarthy's Mishaps 7; small house. Wang 11; Black Crook 12.

GRAND RAPIDS.—Powers' (W. H. Powers, manager): Barney Ferguson entertained a fair-sized audience with McCarthy's Mishaps 8. Black Crook 14, 15.——Grand (O. Starr, manager): The Spider and Fly is one of the best attractions given at this house this season, and is attracting good-sized audiences.——Item: Marteau, the violinist, at Lowe-row Hall, drew fairly 7.

JACKSON.—Hibbard Opera House (F. W. Sears, manager): A Man Proposes 4-6 and One Good Turn to fair business. California Opera co. 11; Black Crook 17; Wang 18.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): The Spider and Fly pleased a good-sized audience 7. Davis' U. T. C. 11; fair house.

KALAMAZOO.—Academy of Music (E. A. Bush manager): A fair-sized audience greeted The Spider and Fly 6. Davis' U. T. C. to heavy house 9. Wang 11; The Girl I Left Behind Me 12; Black Crook 17.

MUSKEGON—Opera House (Fred L. Reynolds, manager): Black Crook 21. The Christmas number is exquisite in every detail.

LANSING—Baird's Opera House (James J. Baird, manager): M. B. Leavitt's Spider and Fly 9; good house. John L. Sullivan 21; U. of M. Glee and Banjo Club 22.

MISSOURI.

CAPE GIRARDEAU—Opera House (J. F. Schuchert, manager): Mahara's Colored Minstrels packed the house 9. Commodore Rollinguon and Carrie Van R. Ashcroft in Author's Readings 18.

MARSHALL—Opera House (Miller and Minz, managers): Rutledge Dramatic co. 4-9; fair business.

CLINTON—Opera House (Collins and Piper, managers): Alabama, under the management of Messrs. Bainwright and Hamilton, to a good house 7. Little Trixie billed for 21.

MEXICO—Ferris Grand Opera House (P. F. Hord, manager): White Slave 7; good house. Alabama 11; small house. Mahara's Minstrels 18; Si Perkins 23.

ST. JOSEPH—Tootle's Theatre (W. L. Lykins, manager): A Country Sport was presented 6 to good business. Friends 11.——New Crawford Theatre (Nick Wagner, manager): The Still Alarm drew a fair house 8. Ramie Austen in Struggle of Life to light business 9. Yon Yonson 15.——Mention: W. L. Lykins, manager of Tootle's, had been on the sick list, but thanks to a good constitution and nursing, is around again.—Business is very dull and many cancellations have been made.

NEVADA—Moore's Opera House (H. J. Mitchell, manager): Fast Mail 6; fair audience.

SPRINGFIELD—Baldwin Theatre (A. B. Crawford, manager): Alabama 6; large audience. Modjeska 11; crowded house at advanced prices.——Grand Opera House (T. S. Heffernan, manager): The Fast Mail 12; fair business.

MINNESOTA.

WINONA—Opera House (J. T. Condon, manager): Monte Carlo 5; fine house. John Dillon 13; Julia Marlowe 19; The Span of Life 21.

CROOKSTON—Grand Opera House (G. Halvorsen, manager): Daniel Sully in The Corner Grocery 6; poor house. By Wits Outwitted 9.

MANKATO—Theatre (C. H. Saulpaugh, manager): Still Alarm 4; good house. Bollman German Theatre co. 15.

STILLWATER—Grand Opera House (E. W. Durant, manager): The Corse Payton Comedy co., one of the best repertoire cos. that ever played this town, finished a successful engagement 9. Lost in New York 30.

RED WING—Opera House (William H. Stoddard, manager): John Dillon in A Model Husband to good business 13.

ROCHESTER—Grand Opera House (C. Van Campen, manager): Home Talent Minstrels 4; fair business. Bollman Theatre co. (German) 8.

MONTANA.

BUTTE—Maguire's Opera House (John Maguire, manager): The Calhoun Opera co. closed a very successful engagement 6 to 9, the first two nights to S. R. O., the following two nights and matinee to big houses. Douglas A. Flint, the comedian of the co., was received with great applause. The co. left for Great Falls, Mont., to-day, and will play there 11 13, Helena 14-16, Bozeman 18, Missoula 19, returning to Butte for three nights and matinee, beginning 21. Dan Sully and Frank Daniels are booked for Christmas week.——Item: Douglas A. Flint, of the Calhoun Opera co., was entertained by his many friends at the Irish American Club anniversary 9, where he sang "The Star Spangled Banner" with great effect.

MISSOULA—Burnett's Opera House (Race and Emmett, managers); Calhoun Opera co. 4; S. R. O.

ANACONDA—Evans' Opera House: The Calhoun Comic Opera co. in The Bohemian Girl to S. R. O. 5.

BOZEMAN—Opera House (W. W. Livingston, manager): Dan Sully 16; Calhoun Opera co. 18; Si Perkins 26.

MISSISSIPPI.

JACKSON—Robinson's Opera House (S. W. Langford, manager); Arlington's Minstrels 12.

COLUMBUS—Opera House; Maud Atkinson 18, 19.

NATCHEZ—Temple Opera House (S. W. Langford, manager): The Tornado 4; top-heavy business. Al. G. Field's Minstrels 8; large audience. Bostonians 16; Kate Claxton 26; Skipped by the Light of the Moon 29.

VICKSBURG—Opera House (Piazza Co., proprietors): Al. G. Field's Minstrels 7; S. R. O.; creditable performance.

NEBRASKA.

NEBRASKA CITY—Opera House (W. B. Sloan, manager): A benefit was given by the citizens 4 to the people who were stranded by Sam Pickett. The Blizzard to a light house 6. Prof. Tremaine closed a three nights' engagement of illustrated lectures on the World's Fair 9.

LINCOLN—The New Lansing (E. A. Church, manager): The Still Alarm 7; fair business. Holden Comedy co. 11-16; good business. Friends will make its second appearance here 18.——The Fusse (D. E. McCoy, manager): Lindsey's Dramatic co. closed a week's unprofitable business 9.

KEARNEY—Opera House (A. H. Murray, manager): Fanny Rice in A Jolly Surprise 7; fair-sized audience. Charles F. Catlin's stereopticon lecture on the World's Fair 19.

BEATRICE—Paddock Opera House (Fuller and Lee, managers): Edwin Milton Royle and co. presented Friends to a good house 12.——Item: Owing to poor business through the West and consequent cancelation of entire circuit by many cos., the Paddock will be dark until Jan. 3.

NEW JERSEY.

TRENTON—Taylor Opera House (John Taylor, manager): The Princeton Glee Club concert 8 was a success, a large and fashionable audience being present. The Rising Generation, as presented by William Barry and a fair co., to a fair house 9. Mark Murphy's co. in O'Dowd's Neighbors 11; small audience. The benefit given by volunteers at the Opera House 12 to Clifford M. Calverley, who fell from his high wire at the Fair Ground last Fall, was a very successful affair and a neat sum was realized. Darkest Russia, presented 14, is an intense and realistic play. The scenery and co. are very good. The Ensign 29.

PATERSON—Opera House: John R. Fitzgerald's new war drama entitled Held in Check, was given its first presentation 7 to a large and fashionable audience, and made a decided hit. The play is in four acts and deals with incident in army life on the frontier, but has none of those situations demanding red fire and supers arrayed in Indian costume. It is a nice clean play and the situations are well worked out, holding the attention of the audience from the rise to the fall of the curtain. Good judgment has been used by the author and nothing has been overdone as is often the case in the military drama. The story is well told and a rich vein of humor runs through the entire piece. The members of the cast were well up in their respective parts and to single out any one or two to praise would be an injustice to the other members of the co. This is the third play written by Mr. Fitzgerald that has been produced here and the press and public were unstinted in their praise of the author's work. The Byrnes Brothers in 8 Bells drew good audiences 8, 9 and gave satisfaction. The Tourists Cycle Club Minstrels, a local co., 11-13 gave a pleasing performance to big houses. Carrie Sweeny in The Pulse of New York 14-16.——People's Theatre (George E. Rogers, manager): The Night Owls Burlesque co. to fair business 11-13. George Dixon's Vaudevilers 14-16. The new orchestra at the People's is a decided improvement.

NEWARK—Miner's Newark Theatre (Col. W. M. Morton, manager): The Lost Paradise was presented week of 11-16 before fair sized audiences. James A. Herne in Shore Acres 18-23.——Jacobs' Theatre (M. W. Tuban, manager): The Struggle of Life opened 11 to good business. Captain Herne, U. S. A. 21-23.——Waldmann's Opera House (Frederick Waldmann, proprietor): The Rogers Brothers' co. of fun makers 11-16; large audiences. Night Owls Big Burlesque co. 18-23.

HOBOKEN—Ross' Theatre (W. S. Ross, manager): Dixon's Vaudeville comb. gave a fair entertainment to medium houses Dec. 11-13. Jas. A. Reilly followed for three days to poor business. On 16 the co. played in their street costumes, owing to a legal difficulty with a creditor. Tully's Panorama of the World's Fair 18-23.——Germania: Good houses were the rule 11-16 to witness Sam T. Jack's Creoles. Manager Jack's Lilly Clay co. follows for a week.

PLAINFIELD—Music Hall (J. A. Demarest, manager): Prodigal Father, with Maggie Cline, 11; fair house. Walter Lake's Minstrels 13; George Peck's Harbor Lights 15; New South 16.

RED BANK—Opera House (C. E. Nieman, manager): Billy Barry in The Rising Generation 8; good house.

ATLANTIC CITY—Academy of Music (Joseph Pralinger, manager): Stetson's U. T. C. 6; S. R. O. Hi Henry's Minstrels 12.

ORANGE—Music Hall (George P. Kingsley, manager): The Prodigal Father co. and Maggie Cline 9; small house.

NEW HAMPSHIRE.

PORTSMOUTH—Music Hall (J. O. Ayers, manager): The benefit for Paul's N. E. Theatre co. 7, was slimly attended. Maude Hallman opened 11 for a week to light business.

DOVER—City Opera House (George H. Demeritt, manager): Palmer's U. T. C. co. 9; good business.——Items: Treasurer King and Miss Carrie A. Drew were married 12.—Manager Demeritt has been confined to the house suffering from a severe cold the past two weeks.

NEW YORK.

HARLEM—The Algerian, De Koven's charming comedy opera, began a two weeks' engagement at the Harlem Opera House 11, and met with great success. Marie Tempest and Julius Steger were warmly greeted. The production is beautifully staged.

ALBANY—Leland Opera House (H. P. Souther, manager): J. R. Grismer and Phoebe Davies in The New South 11, 12; good business. Mr. Grismer is remembered by many Albanians as a member of the "Histrionics," an amateur dramatic society that flourished some fifteen or twenty years ago. Miss Davies made her first appearance here and charmed all by her womanly impersonation of the heroine. Black Crook 15, 16.——Harmanus Bleecker Hall (O. H. Butler, manager): Aristocracy, for the benefit of a local military organization 15. Jefferson 21; Emmett 22.——Albany Theatre (C. H. Smith, manager): Just Landed 11; good house. M. S. Wood in Out in the Streets 14-16.——Gaiety Theatre (Thomas Barry, manager): City Club opened a week's engagement 11 to good business. Mobile Cake Walk co. 18-23.

SYRACUSE—Bastable Theatre (Frank D. Hennessy, manager): Gloriana 14-16. Manager Hennessy has just returned from New York, and reports having booked some excellent attractions for the near future.——A. R. Jacobs' Opera House (C. H. Plummer, manager): The Fast Mail to the usual tumultuous gallery 11-13. The Strategists 18-20.——Wieting Opera House (Wagner and Reis, managers): Sol Smith Russell to good business 8, 9.

SCHENECTADY—Van Curler Opera House (C. H. Benedict, manager): Charley's Aunt 13; small audience. At the stockholders' benefit 15 The Prodigal Father, with Maggie Cline in the cast, will be given. The price of seats was raised, and the sale the largest of the season.——Lag's Popular-Priced Theatre (F. W. Lee, manager): The French Spy, billed for 13, failed to appear. The Creole Burlesque co. 15, 16.

MIDDLETOWN—Casino Theatre (H. W. Corey, manager): William Calder's co., under the direction of H. S. Taylor, presented The Span of Life 11 to S. R. O.——Item: James H. Wallace, of this city, will present by request his old play, The Cattle King, with matinee in the afternoon Christmas.

POUGHKEEPSIE—Collingwood Opera House (E. B. Sweet, manager): The New York Ladies' Quartette gave a concert 5; small but enthusiastic audience. Lost Paradise was presented 7 to a large and fashionable audience. Charley's Aunt kept a fairly good-sized audience in good humor 11. The New South 14; The Flag of Truce 15.——Items: The Christmas Ribbon is conceded by all to be the best annual on the market.—Frank Aosbett spent Sunday with his parents in this city. He left in the evening to join his co., which is playing this week at the Park Theatre, Philadelphia.—Elaine Edson (Miss Georgie Davids), niece of G. W. Davids, of the Poughkeepsie *Daily Eagle*, appeared here with the Charley's Aunt co. 11.

BALLSTON SPA—Saks Soupe Opera House (Redmond and Kersey, managers): W. J. Benedict in On the Sahara 16; Fred. Emerson Brooks, the Californian poet, 20.

COHOES—City Theatre (E. C. Game, manager): Justin Adams co. presented Mascot 11, and Bokado 12. This co. will produce their comedy, The Suicide Club, 18.——Item: Manager Game is confined to his home by an attack of neuralgia.

ELMIRA—Opera House (Wagner and Reis, managers): A Railroad Ticket 8; fair-sized and well-pleased audience. She 9; small audience. 8 Bells 13; large audience. Limited Mail 14; Nellie McHenry 15; Sol Smith Russell 20.

MALONE—Opera House (H. A. Putnam, manager): King Pin, with Will D. Sapha in the lead to good business 13, 14.

PLATTSBURG—Theatre (W. A. Drowne, manager): The Boston Grand Opera co. in Rosedale 5 gave the best all-round performance of the season.

WATERTOWN—City Opera House (E. M. Gates, manager): The Black Crook 11, 12, failed to give satisfaction to good audiences.

CORTLAND—Opera House (Warner Rood, manager): Paul Du Chaillu 13; large and fashionable audience. King Pin 21-23.——Kratos Opera House (North End, G. W. Ripley, manager): Allen Russell's English Sports 8; small audience of men. Arthur C. Sidman in Square Haskins delighted a large audience 9. Ella Fontainebleau co. commenced a week's engagement 11 to fair houses.

ROCHESTER—Lyceum Theatre (A. E. Wolff, manager): Large and delighted audiences greeted Marie Jansen and her excellent co. who appeared in Delmonico's at Six 11-13. Joe Jefferson 20; Kellar 25-27; Primrose and West's Minstrels 28, 29.——Cook Opera House (H. R. Jacobs, manager): Captain Herne, U. S. A., attracted good houses 11-16. The co., headed by J. Jay Bowling, was equal to all demands made upon them, and the scenery was effective. The climax at the close of the second act aroused the enthusiasm of the audiences. The Fast Mail 18-24.——Academy (H. R. Jacobs, manager): The Devil's Mine was presented 11-16, and businesswas first class.——Music Theatre (M. S. Robinson, manager): Robinson's Comic Opera troupe appeared to good business 11-16, presenting Said Pasha in a meritorious manner. Continuation of opera 18-23.

SARATOGA SPRINGS—Town Hall (J. H. Putnam and co. managers): Dark.——Putnam Music Hall (J. S. Smith and Co., managers): The Justin Adams Comic Opera co. presented The Mascot, The Mikado, Chimes of Normandy, Bohemian Girl, Billie Taylor, and The Suicide Club to large and well-pleased audiences 4-9.

SENECA FALLS—Johnson Opera House (C. C. Johnson, manager): The Burglar Jan. 10.

NIAGARA FALLS—Park Theatre (H. A. Foster, manager): J. Seymour Jr. and satisfied a fair-sized audience. Leeming's Minstrels 6; good business. De-il's Mine 8.

JAMESTOWN—Allen's Opera House (A. E. Allen, manager): A Stranger, presented by Arthur Deming and co. 6 to light business. Nellie McHenry in A Night at the Circus 14; Fantasma 15, 16. Sol Smith Russell 18; Punch Robertson's Dramatic co. 25-30.

OLEAN—Opera House (Wagner and Reis, manager): Railroad Ticket 6; good business. Deming's Minstrels 8; small house. Dan McCarthy in The Rambler from Clare 13.——Item: The first order of Christmas Mirrors were disposed of by our local newsdealers the same day they were placed on sale. The present number is certainly a thing of beauty and a joy forever.

CANASTOTA—Bruce Opera House (E. J. Preston, manager): Punch Robertson to fair business 12.

PENN YAN—Sheppard Opera House (C. H. Sisson, manager): Minnie Lester in repertoire 4-6; crowded houses all the week.

LYONS—Memorial Hall (W. J. Hines, manager): Fast Mail 15.

HORNELLSVILLE—Shattuck Opera House (S. Gososki, manager): A Railroad Ticket pleased a fair-sized house 7. Prof. Morris' Canine Paradox drew moderately afternoon and evening 9. The advance sale for Sol Smith Russell 14 is very large.

CORNING—Opera House (A. C. Arthur, manager): Doctor of Alcantara presented by home talent co. from Tioga, Pa., to a fine house. Kellar 19.

UTICA—Opera House (H. E. Day, manager): The New South was well received by a large and highly pleased audience 7. The Black Crook afternoon and evening of 9 to large business. Sol Smith Russell in April Weather 12; very large audience. Billy Barry 27; J. K. Emmet 29.

BINGHAMTON—Stone Opera House (Clark and Delavan, managers): James E. Waite's Comedy co. in repertoire 4-9; fair business. 8 Bells 12; large house. Sol Smith Russell 13; Hanlon's Fantasma 14; Limited Mail 16; Eunice Goodrich 18-23.

TARRYTOWN—Music Hall (J. Edwin Hall, manager): The Lost Paradise 8; fair house. Beacon Lights 26.

PORT JERVIS—Theatre Normandie (George Lea, manager): Span of Life 12; good business.

TROY—Gaiswold Opera House (S. M. Hickey, manager): Fisher's Comedians in Just Landed 7-9; good houses. Hanlon's Fantasma to big business 11-13. The Prodigal Father 14; Zeb 15, 16.——Rand's Opera House (Gardner Rand, manager): The Grismer-Davies co. presented The New South 8-9 to good business. Charley's Aunt delighted a large audience 12; Aristocracy 14.

AUBURN—Burtis Opera House (E. S. Newton, manager): Black Crook (Eastern) 6, 7; Mozart Symphony Club 9; fair business. Sol Smith Russell 11; good business. Limited Mail 12; crowded house and well-pleased audience.

ITHACA—Lyceum (M. M. Gutstadt, manager): Charley's Aunt 7; good business. A. Y. Pearson's Sue 8; fair business. The Fast Mail 14; Squire Hawkins 16.——Opera House (H. L. Wiggs, manager): Ella Fontainebleau Comedy co. 4-8; light business. English Sports 9; good business.

NORTH CAROLINA.

RALEIGH—Academy of Music (F. P. Ierman, Jr., manager): Torbett Concert and Swedish Sextette to fair business 9. Little Tycoon Opera co. 12; good house. Newton Beers in Lost in London 15; Gorton's Minstrels 27.

DURHAM—Opera House (J. T. Mallory, manager): Torbett Concert co. to S. R. O. 11. Newton Beers in Lost in London 20.

NORTH DAKOTA.

GRAND FORKS—Metropolitan Theatre (F. L. Witt, manager): Dan Sully in A Corner Grocery 5; big house. By Wits Outwitted 6; small business.

JAMESTOWN—Lloyd's Opera House: Daniel Sully presented Con Conroy, Congressman, to fair business 11.

OHIO.

DAYTON—The Grand (Harry E. Feicht, manager): Lewis Morrison 8, 9 and matinee in Faust to crowded houses. Nearly every seat was reserved before the co. arrived. Thomas Q. Seabrooke co. 25; Wang 26; Stuart Robson 28.——The Park (Harry E. Feicht, manager): Aiden Benedict's Fabio Romani 11-13; large audiences. Lillian Kennedy fills in the week.——Jubs: Wang will be the Christmas attraction at the Grand.—The factories are opening, and business at the theatres is increasing.

COLUMBUS—Grand Opera House (J. G. and H. W. Miller, managers): Neil Burgess' County Fair 4-6; good business. Thomas Keene in Richelieu, Louis XI., and Richard III. had a very successful engagement 7-9. Country Circus opened to a big house 11; excellent performance.

CANAL DOVER—Big 4 Opera House (Beiter and Cox, managers): Alma Heywood in The Edgewood Folks 12; fair house. Katherine Rober 20; Lillian Kennedy 30.

CAMBRIDGE—Hammond Opera House (R. Hammond, manager): The Old Homestead Quartette 5; large attendance. Ovide Musin Concert co. did fairly well 9 at advanced prices.

ZANESVILLE—Schultz Opera House (R. D. Schutz, manager): Thomas W. Keene produced Richard III. to a good-sized house 5. Neil Burgess' County Fair drew a small but enthusiastic audience 9. Lewis Morrison in Faust 14.——Memorial Hall (T. P. Spangler and Co., managers): The Franz Wilzek Concert co. pleased a good sized house 11.

WASHINGTON C. H.—Opera House (H. B. Smith, manager): Powers Brothers in George Thatcher's Cupid's Chariot 7; small house. Neil Burgess in The County Fair 13.

TOLEDO—People's Theatre (Brady and Gerwood, managers): In Old Kentucky, with Joseph Holland, Frazier Coulter, Charles Bradshaw, and Laura Burt in the cast drew good houses 11-16. The Tornado 18; The Stowaway 25.

YOUNGSTOWN—Opera House (Eugene Rook, manager): The Deshon Opera co. opened 12 to the first full house of the season. Manager Gus Hartz, of Cleveland, has canceled his lease of this house for the balance of the season, and the owners will run it under the capable management of Eugene Rook.

MT. VERNON—Woodward Opera House (H. Green, manager): The County Fair to a large audience 7.

CIRCLEVILLE—Grand Opera House (Percy A. Walling, manager): The County Fair 12; S. R. O.

LANCASTER—Chestnut Street Theatre (Neil McNeil, manager): Morrison's Faust 6; packed house. Next, County Fair.

KENTON—Dickson's Grand Opera House (Henry Dickson, manager): Siberia 6; good house. Breezy Time 19.

RAVENNA—Reed's Opera House (Myron Carter, manager): Ole Olson 8; large and well pleased house.

FINDLAY—Marvin Opera House (W. C. Marvin, manager): Siberia 7; good business. Kendall Opera and Comme 8; large audience. Robert Mantell 14; Faust 16; Breezy Time 22.

SPRINGFIELD—Grand Opera House (E. B. Foltz, manager): Gus Williams' April Fool 6; business fair. Lewis Morrison in Faust 7; business good. Prof. Bristol's trained horses 11, 12. The Girl I Left Behind Me 18.——Black's Opera House (Samuel Waldman, manager): Julia Marlowe in The Love Chase 8; business fair. The Rileys in repertoire 11-16.

BOWLING GREEN—Grand Opera House (Fulton and Sudduth, managers): Siberia 8; good house. The Escaped Convict 28.

CASTON—The Grand (Cool and Stewart, managers): The Kimball Opera Comic co. and Corinne in Hendrik Hudson pleased a large audience 6.

HAMILTON—Globe Opera House (Frechting and Connor, managers): Gus Williams in April Fool 6; fair house. Lewis Morrison in Mephisto 12; good house.

URBICHSVILLE—City Opera House (Elvin and Van Ostran, managers): Chip o' the Old Block 5; fair business. Cracker Jack 26.

MARYSVILLE—City Opera House (J. F. Pearse, manager): Prof. D. W. Bristol's Equines 14, 15; large advance sale.

LANCASTER—Chestnut Street Theatre (Neil McNeil, manager): County Fair gave a fine performance to S. R. O. 11. Riley Dramatic co. 18, 19.

DELAWARE—City Opera House (Abner Grenier, manager): Neil Burgess' County Fair 8; good business. Robert Wayne and wife 11-16.——Items: J. M. Hyde, late of Alvin Theatre, Pittsburg, joined M. B. Leavitt at Cincinnati, and will go ahead of The Spider and the Fly. Success to you, "Jack."—The Elks held their regular semi-monthly meeting 7. E. K. Mendenhall, E. K., in the chair.

MARIETTA—Opera House (J. Schramm, manager): Y. M. C. A. Course, Mendelssohn Quintette Club 7; fair house. Morrison's Western co. in Faust 8; large and delighted audience at advanced prices. Porter J. White as Mephisto was exceptionally good.

STEUBENVILLE—City Opera House (W. D. McLaughlin, manager): Bert Mille and Clara Turner, assisted by local talent, presented The Girl Spy 6-9 to fair business. James B. Mackie 21; Cleveland's Minstrels 30.

EAST LIVERPOOL—Brunt's Opera House (Thomas Hayden, manager): Harry Williams' Meteors 6; fair-sized audience.

TIFFIN—Noble's Opera House (E. B. Hubbard, manager): The Mr. and Mrs. Robert Wayne Dramatic co. closed a week's engagement 9; small but well pleased audiences. Robert Mantell in Monbars 15.

ALLIANCE—Southook's Opera House (F. W. Gaskell, manager): Ole Olson 9; well pleased audience. Carrie Lewis co. 11-16; large and appreciative audiences.

POMEROY—Opera House (E. L. Keiser, manager): Powell, the magician, 6; small but highly pleased audience. Return date 16. Alba Heywood in Edgewood Folks 26.

LIMA—Faurot Opera House (C. F. Moore and J. W. Lutz, managers): Power of Women (Mme. and Augustyn Neuville) 6; fair and well pleased audience. Robert Mantell 12; large house.——Item: O. W. Roche, a local playwriter, will produce his latest success, A Miner's Wife, in Huntington, Ind., 21, and Delphos, O., 22. He will be supported by Wara Roberts and his own stock co.

MANSFIELD—Memorial Opera House (E. R. Eadey, manager): Columbine pleased a good sized audience 7, presenting Hendrik Hudson in a magnificent manner. Clara Morris 15; Binnenberg Concert co. 18; Pitz and Webster 21.

OREGON.

PORTLAND—Marquam Grand (S. H. Friedlander, manager): Charles Dickson in The Salt Cellar, Incog., and Admitted to the Bar 4-9 to good houses.——Cordray's New Theatre (John F. Cordray, manager): Dark 4-10. House will probably open with Essie and Minnie Tittel 25.——The Alhambra (John Cort, manager): The stirring drama, The James Boys, interlarded with specialties, constituted a good drawing attraction 4-10.——Items: Fanny Davenport at the Marquam 25.

OKLAHOMA.

OKLAHOMA—Overholser Opera House (Ed. Overholser, manager): Nora Jolliffy co. 7; large audience. Patti Rosa 8; full house. Lincoln Carter's Fast Mail 22.

PENNSYLVANIA.

BETHLEHEM—Opera House (L. F. Walters, manager): The Nominee 8; good business; everybody pleased. The return of The Dazzler, 12, drew very large business. Dockstader's Minstrels 15.——Items: True to the assertions of the management, the Christmas Number of The Dramatic Mirror outstrips all former efforts, and outravels any Christmas publication we have yet seen. Every portrait therein seems to have been made a special study of the artist. The first order of Mr. Steinmiller, the Union News Company's agent, was fifteen copies received on 11, and at noon of 12 he had to send for more.

ALLEGHENY CITY—New Palace Theatre (S. J. Little, manager): J. E. Poole, supported by Minnie Tarboe and Harriet Weems, opened and were well received in Killarney and the Rhine 11. Two Johns 18.——Item: Mattie Vickers was booked for the Palace this week, but could not fill her engagement on account of illness. The manager promptly secured J. E. Poole and co. to fill the week's engagement. Chris Mas attraction at this house will be A Dark Secret.—The Christmas Number is par excellence, and is being sold like hot cakes.

PUNXSUTAWNEY—Mahoning Street Opera House (Charles Fish, manager): The Country Girl 2; small house. Tony Farrell 12; good house. Arthur Deming's Minstrels 22.

EASTON—Able Opera House (W. K. Detwiler, manager): Paten Applied For 7; fair-sized audience. Darkest Russia 12; good business. 8 Bells 18; George Dixon's Vaudeville co. 19.

MT. CARMEL—G. A. R. Opera House (Joe Gould, manager): Kellar pleased a large audience 4.

WEST CHESTER—Assembly Building (M. S. Wa , manager): Hi Henry's Minstrels 8; fair business. The Dazzler 12; poor business. The New Nabobs 15.——Items: The Two Coons co. was billed for the Opera House on 11, but failed to appear.—The Dazzler co. was required to give a bond of $1,000 to appear in court here for breaking their contract with the management of the Opera House.

SHAMOKIN—G. A. R. Opera House (John F. Oeler, manager): Dockstader's Minstrels to good business 11.

WASHINGTON—Opera House (John F. Hare, manager): The Ovide Musin Concert co. 5, under the auspices of the Y. M. C. A., to a discouraging house.

GIRARDVILLE—Palace Theatre: James Young 11; Across the Trail 17.

SCRANTON—Academy of Music (M. H. Burgunder, manager): Darkest Russia 6; large business. The Nominee 7; light business. A Railroad Ticket 9; fair business. Brothers Byrne in 8 Bells 11; good business. Henshaw and Ten Broeck in The New Nabobs 12; light business.

WILLIAMSPORT—Lycoming Opera House (John L. Gunter, manager): She 7; fair-sized and pleased audience. Dockstader's Minstrels 12; large audience. 8 Bells 19.

ALLENTOWN—Academy of Music (N. A. Worman, manager): Patent Applied For 8; fair business. Charley's Aunt was well received 9. Darkest Russia 11; fair attendance.

JOHNSTOWN—Adair's Opera House (Alexander Adair, manager): Murray and Mack presented Finnigan's Ball for the first time in this city 7 to a top-heavy house, and gave general satisfaction. Will o' the Wisp 9 to light business. Thomas E. Murray presented The Voodoo 11 to only moderate business, and gave satisfaction.——Items: Thomas E. Murray requests me to contradict the statement made by your Cincinnati, O., correspondent that Murray and Murphy have renewed partnership. Mr. Murray will be seen next season in The Voodoo.—Mr. James G. Ellis has secured the services of Manager Griswold, of the Eleventh Avenue Opera House of Altoona, Pa., to manage the new

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Ellis Opera House of this city, and it will be ready for the grand opening about Jan. 1.—Prof. Con Pribek will be musical director of the Ellis Opera House.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): James Young in Hamlet and Richard III.; fair performances to fair business 6, 7. The Burglar, mediocre performance, to medium business 11.——ITEM: The Burglar co. did not raise the curtain until nine o'clock, owing to two of its members failing to be present on time. The long wait did not please the audience.

CARBONDALE.—ACADEMY OF MUSIC (J. O'Hearn, manager): Across the Trail 6; fair business.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Deshon Opera co. 3-9; business fair. Nellie McHenry gave a pleasing performance in A Night at the Circus to fair houses. Melville co. 25-30.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Rutenuder, manager): She 6; light business. Darkest Russia pleased a large house 7. Charley's Aunt 8 and Aristocracy 12; large and representative audiences. Nabobs 11; fair business.——WAITE'S MUSIC HALL (Daniel L. Hart, manager): The Fire Patrol 7-9; good business.——ITEM: Manager Waite's road co. opened a two weeks' engagement 11 with Legally Dead to large business.

SUNBURY.—LYONS OPERA HOUSE (W. C. Lyons, manager): Kittie Rhoades opened 11 to a crowded house.

LANCASTER.—FULTON OPERA HOUSE (B. Vecker, manager): Finnigan's Ball pleased fair houses 9. Aristocracy, with an excellent co., delighted a large audience 11. Hoss and Hoss pleased a large house 12. Sefton's Comic Opera and Vaudeville co. 13; small house.

FOREST CITY.—DAVIES' OPERA HOUSE (M. J. Colins, manager): Across the Trail 7; fair business. Howorth's Hibernica 15.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Nellie McHenry and a splendid co. gave a first class performance of A Night at the Circus to a good house 12.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): The Burglar 2; fair house. Howarth's Hibernica 4; good business. The Dazzler 11.——ARMORY HALL (Templeton and Walton, managers): The Runaway Wife 26; Lewis Morrison 19.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): True Irish Hearts was well given 7, 8; good houses.——ACADEMY OF MUSIC (John D. Mosler, manager): Darkest Russia was well produced to a large house 8. Patent Applied For was well given 9. Hanlon Brothers' Superba drew large houses 11, 12.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Master and Man 8, 9; very light houses. O'Dowd's Neighbors 12; good-sized audience.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Prodigal Father 7; pleased audience. Me and Jack 8, 9; poor business. Pulse of New York 12; small house. O'Dowd's Neighbors 13; fair house. Annie Ward Tiffany 19; Stetson's U. T. C. Christmas, matinee and evening.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Willie Collier in Hoss and Hoss 11; light business. Davis' Family Theatre is doing fairly with the stock co.'s production of Fate, and an attractive programme in curio hall. The Christmas Number fully equals expectations. It is one of the finest of the many holiday annuals. The contributions from the Forrest House is one of the most interesting and pathetic features of the many attractive articles it contains.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Cook's Dramatic co. in repertoire 7-9 gave satisfaction to fair houses. Night Owls booked 12, failed to appear.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Knoll and McNeil Concert co. 9; benefit Erie Charity Society; good business. Dan McCarthy in A Rambler from Clare 11; fair-sized audience. Ole Olson 12; medium attendance.——ITEM: A co. calling themselves the Lyceum Theatre co. has been playing at the Wonderland Dime Museum in such plays as The Danites, Ticket-of-Leave Man, and The Black Flag. This week (11) they advertise Dockstader's Original Minstrels as their attraction.—It was my opinion that the Christmas MIRROR of 1892 could hardly be improved upon, but the 1893 edition far surpasses it in every respect, and the Editor is to be congratulated upon issuing the finest Christmas paper of the season.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Night Owls Beauty show 6 drew a fair house of the male persuasion. James A. Reilly in A German Soldier 7; poor house. Home entertainment for charity 8; good house. Frank Mayo in Davy Crockett 12; fair house; good performance.——ITEMS: Messrs. Cosgrove and Grant, proprietors of The Dazzler cos. and the well-known managers of Massachusetts theatres, dropped in to see their co. in this city 9.—The Opera House is now closed until after the holidays. During this time Manager Pentz will have radical improvements made to the stage to admit the largest scenery.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore F. Barron, manager): Lew Dockstader's Minstrels 4; fair business. Henshaw and Ten Broeck in The New Nabobs, which was to be here 14, canceled owing to some of the co. being injured in a wreck at Nanticoke 13.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Stetson's U. T. C. 11; never fails to please and draw.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): James Young and co. presented Hamlet 8 and Richard III. 9 to good business. The co. left for Baltimore 13 to rehearse a new play. The Burglar 13; full house. Little Lottie Briscoe elicited universal praise for her acting.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Voodoo 9; 12; fair house; Lewis Morrison in Faust 16.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Kery, managers): The Burglar to a small house 8.——ITEM: The Nabobs co. had to cancel their engagement here 13 owing to several of the members of the co. being hurt in a railroad accident between Wilkesbarre and here.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Edith Totten 21-23.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): ——ITEMS: The opera Sorcerer is being rehearsed, and will be given about 27, under the auspices of Lodge 212 B. P. O. E.—Hugh Stanton was in town last week making arrangements with W. F. Wise and Co., scenic artists, for some new sets of scenery. He has played here a number of times, and has many friends in town.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Tony Farrell in My Colleen pleased a large audience 9. Sam Young's Melville co. 11, week, at popular prices to good business.——ALTMEYER'S THEATRE: Dark.

GREENSBURG.—LOMISON OPERA HOUSE (R. G. Curren, manager): Sporting Craze failed to appear. George C. Staley to a good house and well-pleased audience 8. An Irishman's Luck 14.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (W. E. Smith, manager): Bessie's Secret, week of 11-16; attendance fair. Arizona Joe 18.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Ole Olson 11; fair business.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): A. M. Palmer's stock co. 7-9 to fairly good houses. The theatre should have been packed to the doors. Saints and Sinners, The Price of Silence, Alabama, and the double bill, One Touch of Nature and A Pair of Spectacles, were presented in the order named. The Soudan 11-13 to fair business. Chauncey Olcott in Mavourneen 14-16; A Trip to Chinatown 18-20; Field's Minstrels 21, 22.——THE GRAND: Currey and Boyle, managers): Fay Templeton Opera co. in Madame Favart 11-13; fair houses. The co. is made up of good material, and the opera was delightfully presented. Miss Templeton sang nicely, and was warmly welcomed by her many old-time admirers. The Tornado followed the last half of the week.——THE BIJOU (J. H. Miller, manager): Enemies for Life drew good houses 11-13; Frank I. Frayne, Jr., week of 18.——MENTION: Xaver Scharwenka, the eminent pianist, gave a piano recital in Watkins Hall 11, and was greeted by a large and cultured audience. Dr. Talmadge had a splendid audience at the Tabernacle 7 to hear his lecture.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Ole Olson 4, and James B. Mackie in Grimes' Cellar Door 7; fair business. The Tornado 11; Richards and Pringle's Minstrels 13; A Trip to Chinatown 14; The Soudan 15.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Wilfred Clark 4, 6 in repertoire, presenting The Heir-at-Law and Tit for Tat and She Stoops to Conquer to well-pleased audiences.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Lincoln J. Carter's scenic production of The Tornado to fair houses 7-9, followed 11-13 by the New York cast in Black Crook to very large business.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Marie Wainwright 4, 5; good houses. R. E. Graham in After the Ball 6, 7; large business. Dr. Bill 8; light house. Jules Levy opened 10 to a good house. London Gaiety Girls 11, Archie Boyd in Country Squire 14, 15; Modjeska 19, 20. The Mullaly Brothers, owners of After the Ball, are residents of San Antonio, and their opening night was greeted with a packed house. M. B. Curtis has closed the trade for the Driskill Hotel, Austin. The transfer will be made as soon as the examination is completed of the title to the California land which Curtis gives for the hotel.—George H. Walker has closed the lease for Millett's Opera House, Austin, Ernest Rische retiring. Mr Walker will run the house in conjunction with the Grand here. Mr. Brown, Mr. Walker's assistant, will leave to-morrow, 12, for Austin, to take an inventory and temporary charge of the house. It is rumored that Curtis will build a theatre in Austin some time in the near future.

AUSTIN.—MILLETT'S OPERA HOUSE (Walker and Rigsby, managers): R. E. Graham appeared in After the Ball 8 to a very good house. Dr. Bill 9, matinee and night performance, to slim business.——ITEMS: James P. Crane, formerly treasurer of Millett's, is now filling the same post again.—Mr Rische was compelled to give up the lease of Millett's, being unable to meet demands of the owners. Messrs. Walker and Rigsby, managers of San Antonio Opera House, have leased Millett's for six years.—M. B. Curtis (Sam'l of Posen) has traded California property for our magnificent Driskill Hotel, one of the finest in the South. He proposes to make improvements at once, one of which will be a first-class opera house in connection with the hotel. The amount paid for the hotel aggregates $450,000.

TEXARKANA.—GIHO'S OPERA HOUSE (Harry Ehrlich, manager): The Huntly-Farley Comedy co. close a week 9 to good business. Modjeska 14; good advance sale.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Sullivan and Whalleu's Comedy co. 4, 5; poor business. Rufus Sanders lectured 7; light house. Duncan Clark's Female Minstrels 14.

WAXAHACHIE.—OPERA HOUSE (P. F. Deaenport, manager): The Jules Levy co. 6; receipts $375; well pleased audience. Duncan Clark co. 13.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Herrmann (first appearance here) delighted a packed house. Madame Herrmann in her serpentine and butterfly dances was the best ever seen here. Jules Levy Concert co. at Y. M. C. A. Hall 7; fair-sized audience. Dr. Bill 13; Noss Jollity 18.

ABILENE.—OPERA HOUSE (W. F. Battier, manager): Schubert Male Quartette 5; S. R. O.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Dewey-Heywood concerts 4; fair business. Patti Rosa as Miss Dixie pleased one of the largest houses of the season 6. Duncan Clark's Female Minstrels 8; very good house.

TEMPLE.—BIJOU OPERA HOUSE (James Rudd, manager): Jules Levy Concert co. 8; S. R. O. Dr. Bill 12; Duncan Clark's Minstrels 13.

SHERMAN.—OPERA HOUSE: An immense audience greeted Patti Rosa 4 in Miss Dixie. The Dewey-Heywood Concert co. to a large audience 7. Rumbly's Comedy co. 16 at 10-20-30¢.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Levy Concert co. 4; small audience. Herrmann "The Great" drew two full houses 5, 6 in his superb entertainment of magic, mirth and mystery. Madame Herrmann in her great butterfly dances divided the honors with the professor. The Dewey-Heywood Concert co. 7; fair house.

HOUSTON.—OPERA HOUSE (R. Bergman, manager): R. E. Graham gave After the Ball to big business 4. Al. G. Field's Minstrels 5; good house. Marie Wainwright 6; immense business. Dr. Bill 7; London Gaiety 8; poor house.——ITEM: The management here canceled the matinee and evening performance of the London Gaiety co.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): R. E. Graham in After the Ball 2; good business. May Howard, the spiritualist, 7, 8; fair business. Ruby Lafayette 22; Noss Jollities 26.

EL PASO.—MYAR'S OPERA HOUSE (J. J. Stewart, manager): House dark week ending 8. Alvin Joslin 27.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Zeb Comedy co. 11; small house. Bay State Concert co. 15 in lecture course.——CAPITAL HALL (Lynn Brooks, manager): A. R. Brennan's Star Theatre co. commenced a two weeks' engagement 18.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The Boston Opera House co. presented Rosedale 7 to a very large and highly delighted audience.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Zeb 13; fair business.

VIRGINIA.

FREDERICKSBURG.—OPERA HOUSE (Joseph Hable, manager): Bartholomew's Trained horses 7; large audience.——MAGRATH'S HALL (L. O. Magrath, manager): Doris (New York) Museum co. 19-25; large audiences.

SUFFOLK.—CITY HALL (Ferguson and McLeary, managers): Little Tycoon 6; owing to the inclemency of the weather only a small audience was present. Torbett Concert co. 8.

ALEXANDRIA.—LANNON'S OPERA HOUSE (I. M. Hill, manager): Gorton's Minstrels to a full house 6. Bartholomew's Equine Paradox 7, 8; good houses.——ITEM: The Christmas MIRROR came yesterday, and is by far the handsomest holiday number of any periodical on Brentano's stand. It's a most fitting annual to the cleanest and brightest dramatic paper published.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): A Trip to Chinatown 12; packed house and well-pleased audience. Kitty Cheatham as Jane 14; big business, well-pleased audience. The Soudan 15.

PETERSBURG.—ACADEMY OF MUSIC. A Trip to Chinatown 7; good business.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): A Trip to Chinatown 11; S. R. O. Thomas W. Keene in Richard III. 13; Jane 14; both to large houses.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Rhea in Queen of Sheba Nov. 20, 21, 22; fair house; performance excellent.

TACOMA.—THEATRE (John W. Hanna, manager): Barlow Brothers Minstrels 4, 5; fair business.

WEST VIRGINIA.

MOUNDSVILLE.—CITY OPERA HOUSE (John Higgins, manager): The World's Fair pictures by local home talent 7. True Irish Hearts 9.

CHARLESTON.—BURLEW OPERA HOUSE (C. S. Burlew, manager): Faust (good business; Thomas W. Keene 12; Kiss entertainment 15.

WHEELING.—OPERA HOUSE (F. Kiester, manager): Julia Marlowe 6, 7; good business. Cinderella 9.; Ellie Fisher and Cleveland's Minstrels 9.——GRAND OPERA HOUSE (Charles Fleeter, manager): Harry Williams' Meteors gave a splendid variety performance 7-9 to large business. Edgar Selden in Will o' the Wisp (11-13); good houses. Fire Patrol 18-20; True Irish Hearts 21-23; Later On 25.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Dolly and Milton Nobles in the Phoenix to fair-sized house. Reed's Comedians, at popular prices, opens 11.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): The Phoenix was presented by Milton Nobles 4, to fair business, deserving of better. Clark and Cox, spectacular pantomime of Ben Hur, with entirely local cast, to large business 6-9.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Vinton Dramatic co. presented Uncle Josh Whitcomb to a large audience. Professor W. G. Alexander lectured upon the subject of "Phrenology" 7-9 to large houses. Julia Marlowe in Twelfth Night 20.

LA CROSSE.—THEATRE (J. T. Condon, manager): John Dillon 14, Julia Marlowe 18.——ITEM: The heating apparatus should be attended to at once. It is a common thing for patrons to be obliged to sit with wraps on throughout a performance, while the actors shiver through their parts and make it the subject of numerous sneers.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): Milton Nobles in The Phoenix 5 pleased a fairly good house. Waifs of New York 10; top-heavy house.

CANADA.

VICTORIA.—VICTORIA THEATRE (Robert Jamieson, manager): Rhea Nov. 29; largest house of two seasons. Play greatly appreciated. Many regrets that the engagement was so short.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Black Crook was presented 9 before a large and well-pleased audience. Gus Brothers Minstrels 13.

WOODSTOCK.—NEW OPERA HOUSE: Drew Comedy co. played The Rivals to a good audience. Frank Tucker's Theatre co. 18-23.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Devil's Mine 4; small business. Black Crook 5, 6; fair business.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Boston Grand Opera House stock co. opened to good business in Rosedale 11. Coquelin-Hading co. 18.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): John Drew opened to a good house in The Masked Ball 11. Manola Mason 18.——THEATRE ROYAL (Sparrow and Jacobs, managers): The popular Irish drama, The Ivy Leaf, opened to good business 11. Just Landed 18.——THEATRE FRANÇAIS (Societe Francais, managers): Carmen was the initial performance followed during the week by Le Maitre des Forges, and La Fille du Madame Angot.——ITEM: R. B. (Dick) Milloy, an old Montreal boy, well known in amateur dramatic circles, is now a member of the Boston Grand Opera House stock co.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Wang 7-9; big business. Urania opened 11; very light house. L'Enfant Prodigue 18-23.——TORONTO OPERA HOUSE (J. B. Morris, manager): John Kernell in The Hustler 11-16; fair business. Ole Olson 18-23.——ACADEMY OF MUSIC (J. C. Connor, manager): Charles Beswick, the magician, assisted by Annie Moore, gave a clever performance to a very small house 11. The Ivy Leaf 18-23.——ITEM: Roland Reed is very much improved, and intends taking his departure for New York on Saturday.

LONDON.—THE GRAND (A. E. Roote, manager): Wang drew the largest audience of the season 6. The Black Crook 7 proved a very good entertainment of its kind. Business good. The Rivals, with Mrs. John Drew as Mrs. Malaprop, delighted a fair house. Frank Tucker and a good co. of players in repertoire 11-16 to large houses at cheap prices.

QUEBEC.—ACADEMY OF MUSIC (J. H. R. White, manager): The Montreal French Comedy co. 12; packed house.——THEATRE ROYAL (A. Fiset, manager): The Pardos Family, bicycle performers, are doing good business.

Received too late for classification.

BUFFALO.

The Girl I Left Behind Me drew big houses at the Academy of Music 11-16. The Kendals appear in The Second Mrs. Tanqueray 18-24.

At the Star Theatre Gloriana was excellently presented. Mrs. John Drew 18-23.

At the Lyceum Theatre Bobby Gaylor in Sport McAllister met with big success during his week's engagement. Dorothy Denning, a society star, who is a special attraction for Buffalo, made a big hit in her new serpentine dance.

Florence Bindley in the Pay Train did a big business at H. R. Jacobs' despite hard times. The Old Court Street Theatre has had a big season thus far. The South Before the War 18-23.

At the Musee Theatre Manager Robinson's Stock Opera co. in Said Pasha made a big hit. The co. has concluded its engagement, and this week the regular vaudeville entertainment will be reinstated.

At Shea's Music Hall the City Club co. made a big hit last week. Sisters Jonghman and an excellent co. this week.

BRET HART.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TEMPERANCE TOWN: New York city Sept. 18—indefinite.

ALABAMA (Bainbridge and Hamilton, mgrs.): Des Moines, Ia., Dec. 19, 20, Rock Island, Ill., 21, Moline 22, Muscatine, Ia., 23, Davenport 25, 26, Mt. Pleasant 27, Waterloo 28, Independence 29, Dubuque 30.

A BREEZY TIME (Fitz and Webster): Kenton, O., Dec. 19, Carey 20, Mansfield 21, Findlay 22, Fostoria 23, Tiffin 25, Hudson, Mich., 26, Coldwater 27, Charlotte 28.

ALVIN JOSLIN (Charles L. Davis): Los Angeles, Cal., Dec. 18-20, Pomona 21, San Diego 22.

AFTER THE BALL (R. E. Graham): Kansas City, Mo., Dec. 17-23.

A MINER'S WIFE (O. W. Roche, mgr.): Huntington, Ind., Dec. 21, Delphos, O., 22, Lima 23, Bellefontaine Jan. 1.

A BRASS MONKEY: Topeka, Kan., Dec. 17, Omaha, Neb., 22-27, Lincoln 28, Sioux City, Ia., 29, 30, St. Paul, Minn., Jan. 1-6.

A CRACKER JACK (George W. Nicolai, mgr.): Pittsburg, Pa., Dec. 17-23, Chicago, Ill., 24-30, Louisville, Ky., Jan. 1-6.

ACROSS THE TRAIL: Philadelphia, Pa., Dec. 18-23.

AMERICAN HERO: Jersey City, N. J., Dec. 18-23.

A. M. PALMER STOCK: San Francisco, Cal., Dec. 23—indefinite.

ALEXANDER [illegible] (W. M. Wilkison, mgr.): New York city [illegible]-Dec. 23.

A RAILROAD TICKET (W. W. Freeman, mgr.): Pittsburg, Pa., Dec. 17-23, Toronto, Ont., 25-30, Buffalo, N. Y., Jan. 1-3, Rochester 4-6.

BY WITS OUTWITTED (Hennessy Letoyle, mgr.): Austin, Minn., Dec. 19, Osage, Ia., 20, Mason City 21, Eldora 22, Des Moines 23, 24.

BURT AND BENNETT: Holyoke, Mass., Dec. 18-23.

BESSIE BONEHILL: Harlem, N. Y., Dec. 18-23.

BOSTON COMEDY (C. Riley Solomon, mgr.): Wapakoneta, O., Dec. 18-24, Van Wert 25-30.

BELL'S COMEDIANS (J. F. Arnold, mgr.): Syracuse, N. Y., Dec. [illegible], Corning 21-23, Saratoga 25-30.

BRIGHT IDEA (J. Allen Hart, mgr.): Sterling, Ky., Dec. 19, Winchester 20, Stanford 21, Lebanon 22, Somerset 23, Lawrenceburg 25, Bardstown 26, Elizabethtown 27, Russellville 28, Franklin 29, Franklin (Tenn.), Jan. 1, Gallatin 2, Clarksville 3, Paducah, Ky., 4-6.

BREAKING THE WORLD: Chicago, Ill., Dec. [illegible]-23.

BLUE GRASS (Cyril Norman): Paris, Ky., Dec. 19, Irving Green 20, Nashville, Tenn., 21-23, Cairo, Ill., 25, Paducah, Ky., 26, Union City, Tenn., 27, Jackson 28, Corinth, Miss., 29, Decatur, Ala., 30, Chattanooga, Tenn., Jan. 1, Birmingham, Ala., 2, Jackson, Miss., 3, Natchez 4, Vicksburg 5, Greenville 6.

BARNEY MELVILLE: Springfield, Ill., Dec. 18-23, Alton 24-27, Terre Haute, Ind., Jan. 1-6.

CHARLES DICKSON: San Francisco, Cal., Dec. [illegible]-23, Fresno 25, Oakland 26-30.

COOK DRAMATIC (Cook and McDowell, mgrs.): Chambersburg, Pa., Dec. 18-23.

CHICAGO DRAMATIC: Rochelle, Ill., Dec. 18-23.

CHARLES BLAKE: Cairo, Ill., Dec. 19, Paducah, Ky., 20, Owensboro, 21, Evansville, Ind., 22.

COUNTRY SCHOOL (Arthur Lloyd): Dallas, Tex., Dec. [illegible], Shreveport, La., 25, Vicksburg, Miss., 27, Jackson 28, Chattanooga, Tenn., 29.

CRUST OF SOCIETY: Chicago, Ill., Dec. 18-23.

CASINO COMEDY: Algonia, Can., Dec. 18-23.

CORSE PAYTON (David J. Ramage, mgr.): Sioux Falls, S. D., Dec. 21-23, Fremont, Neb., 25-30.

CARRIE TURNER: Baltimore, Md., Dec. 18-23.

COQUELIN-HADING: Montreal, P. Q., Dec. 18-23, Boston, Mass., 25-30, New York city Jan. 1—indefinite.

CAPT. HERNE, U. S. A. (J. J. Dowling): Newark, N. J., Dec. 18-23.

CHARLES TOWNSEND (CAPTAIN RACKET): Pensacola, Fla., Dec. 19, St. Augustine 21, Palatka 22, Daytona 23, 26, Titusville 27.

CORDWAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.

COUNCILLOR'S WIFE (Charles Frohman, mgr.): New York city Nov. 6—indefinite.

CARRIE LOUIS (Howard Wall, mgr.): Zanesville, O., Dec. 18-23, Johnstown, Pa., 25-30.

COUNTY FAIR (Arthur G. Thomas, mgr.): Cincinnati, O., Dec. 18-23, Louisville, Ky., 25-30.

DARK SECRET: Cincinnati, O., Dec. 18-23.

DAUGHTER OF A GREAT CITY (Dore Davidson, mgr.): Dayton, O., Dec. 21-23, Richmond Jan. 1, Danville, Ill., 2, Champaign 3, Macomb 4, Elgin 5, 6.

DANGER SIGNAL (E. J. Abram, mgr.): Milwaukee, Wis., Dec. 17-23, Springfield, O., 25, Wilmington 26, Janesville 27, McKeesport 28, East Liverpool 29, Beaver Falls, Pa., 30, Erie Jan. 1, Meadville 2, Youngstown, O., 3, 4, Akron 5, Canton 6.

DR. BILL (Southern, Edgar T. Wilson, mgr.): Sherman, Tex., Dec. 19, Denison 20, McKinney 21, Gainesville 22, Texarkana 23, Hot Springs, Ark., 25, Little Rock 27, Newport 27, Springfield, Mo., 29, Parsons, Kans., 30, Kansas City, Mo., 31-Jan. 2.

DAN SULLY (Junius Howe, mgr.): Great Falls, Mont., Dec. 19, Marysville 20, Helena 21, 22, Anaconda 23, Butte 24-27.

DREW COMEDY: Pittsburg, Pa., Dec. 18-23, New York city 25-Jan. 6.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Boston, Mass., Dec. 18-30.

DEVIL'S MINE: Auburn, N. Y., Dec. 19, Syracuse 20-23.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Louisville, Ky., Dec. 19, 20, Chattanooga, Tenn., 21, Atlanta, Ga., 22, 23, New Orleans 24-30.

DIAMOND BREAKER (Neil Florence, mgr.): Indianapolis, Ind., Dec. 21-23, Logansport 25, Frankfort 26, Marion 27, Huntington 28, Adrian, Mich., 29, Jackson 30, Grand Rapids 31-Jan. 6.

DR. BILL (Eastern, George W. Sammis, mgr.): Brooklyn, N. Y., Dec. 18-23, Hoboken, N. J., 25-27, Washington, D. C., Jan. 1-6.

ELDON'S COMEDIANS: Malden, Mo., Dec. 18-23.

EMPIRE THEATRE (F. J. Wildman, mgr.): Richmond, Mo., Dec. 18-23.

EUNICE GOODRICH: Binghamton, N. Y., Dec. 18-23.

E. S. WILLARD: New York city Nov. 27-Jan. 27.

ENEMIES FOR LIFE: Louisville, Ky., Dec. 18-23.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Cincinnati, O., Dec. 18-23, Wheeling, W. Va., 25, Rochester, Pa., 26, Beaver Falls 27, Bradford 28, Elmira, N. Y., 29, Middletown 30, Boston, Mass., Jan. 1-6.

EIGHT BELLS (Walter Loftus, mgr.): Allentown, Pa., Dec. 19, Reading 20, Harrisburg 21, Lancaster 22, McKeesport 23, Pittsburg 25-30, Cincinnati, O., Jan. 1-6.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, mgr.): Portsmouth, O., Dec. 19, Nashville, Tenn., 24-30.

E. H. SOTHERN (Daniel Frohman, mgr.): Indianapolis, Ind., Dec. 19, 20, Louisville, Ky., 21-23, Chicago, Ill., 25, Jan. 6.

EZRA KENDALL: Cedar Rapids, Ia., Dec. 19, Rock Island, Ill., 20, Sterling 21, Kansas 23.

FROST AND PAYNSHAWE: Montpelier, Ind., Dec. 18-23.

FLAG OF TRUCE (Walter Sanford's): New York city Dec. 18-23.

FRANK MAYO: Philadelphia, Pa., Dec. 18-23.

FRANK DANIELS: Tacoma, Wash., Dec. 20.

FRANK I. FRAYNE: Nashville, Tenn., Dec. 18-23.

FAUSTO ROMANI: Chicago, Ill., Dec. 18-23.

FERRIS' COMEDIANS (J. M. J. Kane, mgr.): Petersburg, Ind., Jan. 1-3, Washington 4-6.

FAUST (Morrison's Western): Greenville, O., Dec. 19, Union City, Ind., 20, Muncie 21, Frankfort 22, Kokomo 23, Marion 25, Danville, Ill., 26, Bloomington 27, Jacksonville 28, Galesburg 29, Davenport, Ia., 30, Marshalltown Jan. 1, Fort Dodge 2, Boone, Ia., 3, Des Moines 4, St. Joseph, Mo., 5, 6.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Eldorado, Kan., Dec. 19, Winfield 20, Arkansas City 21, Caldwell 22, Wellington 23, Wichita 25, Newton 26, Hutchinson 27, Kingman 28, Learned 29, Great Bend 30, McPherson Jan. 1, Salina 2, Herrington 3, Abilene 4, Clay Centre 5, Junction City 6.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Rochester, N. Y., Dec. 18-23.

FANNY DAVENPORT: Tacoma, Wash., Dec. 20, 21.

FRIENDS (Harry A. Lee, mgr.): Dubuque, Ia., Dec. 19, Peoria, Ill., 20, Louisville, Ky., 24-27, Indianapolis, Ind., 28-30, Cleveland, O., Jan. 1-6.

FINNIGAN'S BALL (Murray and Mack): Wilmington, Del., Dec. 21-23.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): Washington, D. C., Dec. 18-23.

GRAHAM EARLE: Charleston, Ill., Dec. 18-23.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Boston, Mass., Nov. 13—indefinite.

GUS WILLIAMS (George W. June, mgr.): Ironton, O., Dec. 19, Portsmouth 20, Chillicothe 21, Washington C. H. 22, Bellefontaine 23, Fort Wayne, Ind., 25, Richardt 26, La Porte 27, Joliet, Ill., 28, Aurora 29, Galesburg 30, Davenport, Ia., Jan. 1.

GIRL I LEFT BEHIND ME (No 2, Charles Frohman, mgr.): Fort Wayne, Ind., Dec 20.

GIRL SPY: Athens, Pa., Dec. 18-23, Andes, N. Y., 25-30.

GLORIANA (Thomas W. Ryley, mgr.): Brooklyn, E. D., Dec. 18-23.

HARRY LINDLEY: Napanee, Ont., Dec. 17-23, Belleville 25-31, Toronto Jan. 1-7.

HELD IN SLAVERY (Martin Hayden): Baltimore, Md., Dec. 18-23.

HARRISON'S SELECT PLAYERS: Norman, O. T., Dec. 18-20, Ardmore 21-23, Gainesville, Tex., 25-30.

H. NILEY-FARLEY (John W. Barry, mgr.): Fort Worth, Tex., Dec. 18-23, Austin 25-30.

HOSS AND HOSS (W. G. Smyth, mgr.): Brooklyn, N. Y., Dec. 18-23, Troy 25, 26, Schenectady 27, Albany 28, 29, Poughkeepsie 30.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HENRY IRVING (Henry E. Abbey, mgr.): New York city Nov. 8-Dec. 30, Boston, Mass., Jan. 1-27.

HUMPTY DUMPTY (Frank W. Nason, mgr.): Bristol, Conn., Dec. 19, Westfield, Mass., 20, Holyoke 21, Chicopee Falls 22, Palmer 23.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.

IN OLD KENTUCKY, NO. 2 (Litt and Davis, mgrs.): St. Paul, Minn., Dec. 25-30, Minneapolis Jan. 1-6.

JOSEPH JEFFERSON: Rochester, N. Y., Dec. 20, Albany 21.

JOHN DREW (Masked Ball; Charles Frohman, mgr.): Boston, Mass., Dec. 18 Jan. 6.

JULIA MARLOWE: Winona, Minn., Dec. 19, Eau Claire, Wis., 20, West Superior 21, Duluth, Minn., 22, 23, Minneapolis 24-30, St. Paul Jan. 1-6.

JAMES T. POWERS: Washington, D. C., Dec. 18-23.

JAMES B. MACKIE: Cambridge, O., Dec. 19, Bellaire 20, Steubenville 21, Washington 22, McKeesport, Pa., 23, Beaver Falls 25, Altoona 27, Tyrone 27, Huntington 28, Lebanon 29, Lancaster 30, Reading 31, Pottsville Jan. 1, Hazelton 3, Pittston 4, Wilkesbarre 5, Scranton 6.

JANNIE HOLMAN (Otto H. Krause, mgr.): Beaumont, Tex., Dec. 18-23, Monroe, La., 25-27, Lake Charles 28-30.

[CONTINUED ON PAGE 15.]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED MAY 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK. - - DECEMBER 23, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT ABUSEMENTS

ABBEY'S—Henry Irving, 8 P. M.
BIJOU—Jessie Villars, 8:20 P. M.
BROADWAY—Fashion Up to Date, 8 P. M.
CASINO—The Princess Nicotine.
DALY'S—The Fencing Master, 8 P. M.
EMPIRE—The Councillor's Wife, 8:15 P. M.
FOURTEENTH—A Flag of Truce, 8 P. M.
GRAND OPERA HOUSE—Maine and Georgia, 8 P. M.
HARRIGAN'S—Old Eavesdropper, 8:15 P. M.
H. R. JACOBS'—Uncle Tom's Cabin, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—An American Duchess, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—Struggle of Life, 8 P. M.
STANDARD—Charley's Aunt, 8:15 P. M.
THALIA—Salvini, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
TATTERSALL'S—Hagenbeck's Trained Animals.

BROOKLYN.

AMPHION—Pawnbroker, 8 P. M.
COLUMBIA—Robin Hood, 8 P. M.
EMPIRE—Gloriana, 8:15 P. M.
GRAND OPERA HOUSE—Dr. Bill, 8 P. M.

A MERRY CHRISTMAS to all who deserve it—and who does not?—is THE MIRROR'S wish.

THE Lotos Club honored itself when it again honored HENRY IRVING on Saturday night. A man that entertains as IRVING does deserves every entertainment that can be devised for him.

TALKING of the times and opportunities, it would seem to be a promising enterprise that would establish in the various cities bureaus that would provide large audiences of assorted tastes for tragedy, comedy, comic opera, farce-comedy, burlesque, and so on through all the list of attractions that do not seem to attract.

TIMES have changed, and people seem to be quite as good as formerly. Broadway is no longer dark and deserted on Sunday evenings. Several of the larger theatres, as well as the Metropolitan Opera House, offer excellent—and by no means demoralizing—entertainment regularly on that night, and the quality of the audiences indicates that the observances originally enforced by blue laws no longer prevail. Rational enjoyment is at all times commendable. And the blues should always be dissipated.

A BALTIMORE bowling club arranged to vary its annual good time by introducing PAULINE HALL and her company to its festivities after the theatre. But some of the bowlers early in the evening looked upon the cup that both cheers and inebriates, and going to the theatre began to have fun with the players without reference to the regular performance, to which several hundred well-meaning persons, not bowlers, had paid their way. The performers resented the impromptu pleasantry of the unduly elated bowlers, and the bowling club had no theatrical guests that evening. All of which points several morals, the chief one of which relates with double meaning to the proverb of the cup and the lip.

POETIC JUSTICE.

FROM the day of The Beggars' Opera down to that of The Fencing Master the operatic stream has been troubled.

That music, which hath charms to soothe the savage breast, should exercise a contrary effect upon the makers thereof, is one of those anomalies that we perceive but cannot explain.

The wars of the prima donnas are as ancient as the very existence of prima donnas, and, indeed, they seem to be inseparable. The impresario is usually a candidate for Bloomingdale, and the press is the field of endless alarums and excursions resulting from the conflict of that unfortunate functionary with his Minerva-like songsters.

Last week, however, the usual conditions were reversed in the case of a light opera company now appearing in New York. Here it was the prima donna, who, patiently and with silent dignity, suffered a variety of ingenious slights and injuries without either rushing into print to recite her troubles or flying into a passion and refusing to submit to further annoyances from the management.

This state of affairs is so rare as to be notable, and the prima donna in question richly deserves the success she achieved under the most exasperating circumstances.

It is pleasant also to note, in the interest of that poetic justice which all good people applaud and approve, that the prima donna is now mistress of the situation, and her offended pride enjoys the gratification of seeing the enemy brought to terms and suing for forgiveness. That is as it should be.

PRACTICALLY PROHIBITIVE.

JUDGE DOTY, at Greensburg, Pa., has recently construed a law on the statute books of that State that will practically prohibit theatrical business in the small towns of Pennsylvania, and render valueless for the purpose for which they were built many theatres.

The decision was rendered in the case of the Commonwealth against J. W. KELLER, manager of the Master and Man company, and R. G. CURREN, manager of the local Opera House. The Judge declared that all traveling theatrical companies must pay a license of $50 to each county treasurer before a performance can be given in any county, unless a State license of $1,000 shall have been previously paid. The penalty for violating this law is in each case not less than $200 or more than $1,000.

It does not require much calculation to show that this law will practically prohibit theatrical representations in the one-night stands of Pennsylvania by traveling companies, who seldom realize the amount of the license demanded.

If the law was not meant to be prohibitive—and it probably was not—it should be repealed.

A WASTE OF TIME.

ONE of the great American newspapers published in this city transplants to its yawning columns one day "a very interesting article" entitled "Is the Theatre Growing Less Popular?" from a moribund English magazine, and the next day employs its reporters in interviewing managers here on the subject. If the paper in question had employed the senses of one of its many writers for a moment, he would saved much labor and contributed to the patience of readers who mentally wade with weariness through the blanket sheets, by writing a line to the effect that the theatre was never so popular and admirable as it is to-day.

IT IS GROWING.

PHILADELPHIA managers have joined hands with their New York and Boston brethren in adopting the Actors' Fund ten-cent tax on "complimentaries." Ambassador ALDRICH is meeting with gratifying success in his labors for the plan; but even he is not ubiquitous, and there are other cities where managers could not do better than to assist the Fund in its work of aiding hundreds of unfortunate professionals by establishing the tax in their houses. Let us hear from Chicago, for instance.

GOOD times are coming, it is hoped, and this theatrical season may end better than it began.

PERSONAL.

GOODWIN.—Senator Gorman tendered a luncheon to Nat Goodwin in the room of the Committee on Rules of the Senate, at Washington, last Friday afternoon. Covers were laid for fourteen, and besides the host and guests Senators Manderson, Walthall, Blackburn, Vest, Ransom, Cockress, White, Gray, Morgan and Allison, and Representative Heard, of Missouri, and John Chamberlain were present.

LITT.—Jacob Litt has gone West, and will spend the holidays at his home in Milwaukee, meantime inspecting his three theatres in Milwaukee, St. Paul and Minneapolis.

BROOKS.—Helene Brooks has been very ill from pneumonia and bronchitis. She is improving slowly. Miss Brooks will spend the Christmas holidays with relatives in Connecticut.

CUTTING.—Robert L. Cutting will play the role of the minstrel in Olaf in support of his wife, Minnie Seligman, when the play goes on tour, beginning Christmas week.

TINNIE.—Cora Tinnie has signed to play the part of the widow in the Eastern Trip to Chinatown company and has gone South to join the organization.

THURGATE.—Lillian Thurgate, from the Alhambra, London, made her first appearance last night in The Princess Nicotine at the Casino, dancing in the bull fight ballet in the third act.

MAYO.—Eleanor, Frank Mayo's beautiful daughter, who made such a brilliant debut in King Rene's Daughter at Herrmann's last month, has been engaged by Walter Damrosch to sing at one of the Saturday night concerts at Carnegie Music Hall.

EUSTACE.—Jennie Eustace—an excellent portrait of whom is included in the Christmas MIRROR'S gallery—was summoned recently to join Mr. Palmer's Stock company. Miss Eustace has acted important parts in that organization for five years. Her greatest measure of success was obtained in Jim the Penman and Alabama. In New Orleans a couple of weeks ago she made a decided hit in a peculiar character part in The Price of Silence. In The Shadow, soon to be produced, Miss Eustace will originate a unique comedy part. The first appearance will take place in San Francisco. Miss Eustace's line, however, is in the direction of emotional roles. She is pleased and surprised at the success she is securing in parts entirely opposed to her personality and her customary methods.

WARDE.—Frederick Warde has been joined on tour by his wife and daughter. His son Arthur is manager of the Warde-James combination, and his son Ernest is supporting him. It is rare, indeed, that a traveling actor can sit down to dinner as Mr. Warde can, with his family about him.

CODY.—Colonel William F. Cody (Buffalo Bill) was in town last week, a picturesque and striking figure amid the conventional throng on Broadway.

GALLATIN.—Alberta Gallatin, who is prominent in Richard Mansfield's company, is the subject of a highly-appreciative article in the Cincinnati *Commercial Gazette* of Dec. 6, in the course of which her work as Nerissa in The Merchant of Venice and in other roles is enthusiastically praised.

CARNES.—Mason Carnes, the dramatist, who has been in town a month, will return to Paris in January.

CAUTLEY.—A matinee benefit is to be given in a few days in London to Laurence Cautley. Just why Mr. Cautley should have a benefit is not apparent. He was here last season, playing with the Baroness Blanc and Mrs. Potter and Mr. Bellew. He was then possessed of all his faculties, and was strong and well.

ROBERTS.—R. A. Roberts, who intended to sail for England to see Morocco Bound, has changed his mind. He will produce Corrigan *versus* Corrigan for Charles Frohman's Comedians.

RUSSELL.—Sol Smith Russell says that since the close of his engagement last month at Daly's he has cleared a profit of more than $1,500 a week.

DRESSER.—Paul Dresser, the rotund comedian of The Danger Signal, has turned vaudeville performer. Between the acts of the play an organ is placed in front of the curtain and he plays upon it and sings characteristic songs.

UNITT.—Edward G. Unitt, the scenic artist, has newly distinguished himself by the scenes in A Woman of No Importance at the Fifth Avenue Theatre.

WILSON.—Al. Wilson has been engaged by Augustus Pitou to play next season the part in Struck Oil originated by James Williamson.

BRYANT.—William E. Bryant, the accomplished dramatic editor of the Boston *Journal*, was in New York last week to attend the supper given to Henry Irving on Saturday night.

DODSON.—J. E. Dodson was among the guests especially invited to the Lotos Club supper to Henry Irving, but he played with Mrs. Kendal in Philadelphia on Saturday night, and was consequently unable to be present.

REED.—Roland Reed has recovered from the illness that attacked him in Toronto to return to New York.

EATON.—Mabel Eaton and her mother have taken apartments in Twenty-ninth Street. She will shortly begin rehearsals of La Belle Russe.

LETTERS TO THE EDITOR.

MRS. DREW DID NOT BORROW THE MONEY.

BUFFALO, Dec. 14, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Allow me to correct the current report relative to Mrs. John Drew having borrowed any money from John L. Sullivan. The said report is absolutely false.

In the first place, Mrs. John Drew has no occasion to borrow any money, being in no way responsible for a continuance of my present enterprise. She is in no manner liable for its debts, and is not interested in its profits.

In Chicago I found myself in need of a small sum of money, went to Mr. Sullivan and personally secured it. No one knew of the transaction from me, least of all Mrs. Drew. I do not credit Mr. Sullivan with mentioning it, but, if he did, he could only have mentioned it in connection with myself, and that would not have offended me in the least. Better people than I am have been in tight places this season.

The dragging in of my mother's name in such a matter is a malicious lie, and one easily proved. I did not believe there was a man or woman in the world who bore her malice. I am aware there are many who do towards me, and I presume they thought by wounding her they might kill me professionally. They will discover their mistake.

Every indebtedness is met promptly. The company that has been credited with such fine performances of The Rivals and The Road to Ruin is still intact. They are loyal to a man to the enterprise, and the respect in which they hold Mrs. John Drew, both socially and artistically, is absolute.

Very respectfully, SIDNEY DREW.

SOME PRACTICAL QUESTIONS.

CHICAGO, Dec. 15, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In reading Mr. Ayres' interesting "Hints to Students" in the latest MIRROR one or two questions forced themselves upon me which I should like to propound through your columns.

He says 'struggle to keep out of the rank and file."

Good advice, indeed; but, like Happy Jack, I would ask, Did you ever try to live on it? How is the "student" without money or influence to get anything but the "rank and file" position?

He says, "Aim at the outset at the topmost rung of the ladder, provided circumstances permit you to make the preparation necessary to clutch the topmost rung."

Could better "preparation" (after nature's own) be had than two years of hard, faithful duty and six months active service? And yet I know such a student whose "aim" at the "highest rung" (assisted by a so-called "agent") landed him in what proved to be a 10-2 30 farce-comedy company, and this—oh, irony of fate!—after dreams and work with Shakespeare, Lytton, *et al.*

And, think you Mr. Ayres, that this student is now in a position from which his "aim" can be better directed for a second shot? Nay, nay, he must again enter the "rank and file" for, with a Daly, a Palmer, a Frohman, or a Mansfield care to read the letters of—much less engage—the ex-leading man of a 10 20-30 repertoire comedy company.

Verily, from sad experience in letter inditing, this student says nay. But he means to win, and is grateful for some of the "hints" just the same.

ASHLEY MILLER.

P. S.—Vive la MIRROR.

MR. GARLAND'S WESTERN DELINEATIONS.

THE DECORAH REPUBLICAN,
DECORAH, Ia., Dec. 11, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In perusing your issue of the 9th inst., the following paragraph from your Boston correspondent caught my eye: "Hamlin Garland is going to turn his attention to playwriting. He wants to give the stage a drama which will represent Western life as it actually is." Please pardon me if what I may have to say seems rather long-winded.

Hamlin Garland, judging him by his writings, is not capable of writing a play that will present Western life as it actually is. I have lived all my life in Iowa—a "farmer" State, as many an Eastern man might say—and I feel that I am capable of knowing what Western life is. Mr. Garland shows his idea of Western life in a series of stories he published not many months ago, under the head of "Main Traveled Roads." Following is an outline of one of the stories in his work:

Lover No. 1 and Lover No. 2 both are infatuated with the same girl. No. 1 is accepted, and starts out West to earn sufficient means to make them a home. He does not meet with immediate success, and during his absence No. 2 manages to intercept letters between No. 1 and his affianced. As a final result, No. 2 succeeds in convincing the girl that her lover is false, and marries her. About a year after the marriage No. 1 returns to find matters as they are presented above. He meets the woman, and the whole transaction comes to light. No. 2 turns out to be a drunkard, and misuses his wife. No. 1 presents this in a very forcible manner to the woman, and, as expiation for the wrongs done by her husband, he succeeds in inducing her to run away with him and live as his mistress!

That is Mr. Garland's idea of Western life. His stories are not all of that sort, but border so closely thereon that there is no practical difference. Judging, then, by what he has done, it is safe to say a play from his pen would at least be no truer to life than his stories. We all know there are cases such as the above, but to try to palm them off as a true regarding the majority of Western people is simply preposterous.

I am ashamed to admit it, but Mr. Garland is an Iowa born man and has spent much of his life in this State. As such he ought to know that his writings are utterly out of time with the majority of Western people. This may be a case of a "prophet not without honor," etc., but if you were in Iowa you might hear many people speak of Garland's work in terms not the most respectful. We do not consider him a creditable addition to the men of letters who have gone out from Buckeyedom. Very truly yours, R. C. BAILEY.

VIEWS OF BOOKS.

"Life and Art of Edwin Booth," by William Winter. Macmillan and Company, New York and London.

It was expected that the literature relating to Edwin Booth, so much of which he had already made, would be crowned by William Winter in a final volume; and this on Booth's life and art is the offering.

The sentiment on the title-page expresses the profound admiration and the sensitive affection with which Mr. Winter regarded Mr. Booth: "He's gone; and with him what a world are dead!" The actor and the author enjoyed a rare friendship. And if at moments the author treats the memory of the departed tragedian with the reverent faith that such a friendship as theirs inspired, and estimates his genius as an actor with a natural partiality that can recognize no peer, there is compensation to the colder student of the history of the great actor set forth by Mr. Winter in revelations of Booth's personality and of the springs of his action that no less confident and candid and ardent tie than that which bound the men could have drawn to the surface. And the value of these revelations to those who shall finally estimate Edwin Booth among the world's greatest players cannot be calculated.

The memoir has been expanded by Mr. Winter from his former writings upon Booth, published in book form and in the *Tribune*. "This biography," he says, in the preface, "rests upon intimate personal knowledge of the subject, and upon information furnished me by Booth himself. He was aware that I intended to write his life, and he expressed approval of that intention, for he knew that I honored and loved him; that I had followed his career with sympathy and studious attention ever since his return from California, in 1856; and that I was acquainted with it, and with his views and feelings respecting it. The story is that of a dreamer, who, nevertheless, threw himself into the strife of action; a simple gentleman, who was often perplexed and bewildered 'among the thorns and dangers of this world.'"

This characterization of Booth is in another place: "Impelled equally by instinct and a sense of duty, Booth took a high and serious view of life, and he never paltered with it. His sense of humor was especially acute; yet it never made him frivolous, still less did it ever degrade him to the level of the commonplace. His mind was noble; his spirit was grave, contemplative and intense; his temperament, although sombre, was sweet, and his feelings, although reticent, were tenderly sensitive and affectionate. He was devoid of egotism and conceit. He was, indeed, proud and resolute, but at the same time he was constitutionally humble and simple. No man was ever less thoughtful of himself or more considerate of others. No man was ever more genuine. He took no reward that he had not earned and no honor that was not entirely his due. From the first he fixed his eyes upon the loftiest height. He steadily attempted great things, and his attempt was justified by his deed. In singleness of purpose, in devotion to spiritual, moral, and intellectual beauty, in allegiance to art, in poise of character, in cheerful patience, in benignity and sweetness, in fidelity to duty, in simplicity and dignity of life, in scope and height of artistic purpose, and in worth of artistic achievement, whether as a man or as an actor, he was an exceptional person, an honor to human nature, and a blessing to his time."

The naked facts of Booth's long and eventful career were detailed in THE MIRROR at the time of his death. These facts Mr. Winter has clothed in his greatest luxury of language, interpolating sympathetic explanations and bits of analysis of purpose, and now and then giving way to the flood of affection felt by him for his subject. New lights are constantly shed on Booth by notes of the actor's confidential expressions, extracts from his letters, etc., and the reader sees in the actor who in his later years was thought to be careless of his art, unambitious and cold, one who before his life had been clouded by misfortunes labored with all the ardor of an enthusiast for the best in the theatre, for the honor of which he was truly a great force.

Mr. Winter tells without reserve the facts about Booth's loss of his splendid theatre on Twenty-third Street, and shows that false friends and scheming mercenaries bereft him of that proud property when his highest aim was to make it the typical home of theatric art on this continent. As to what that theatre was, Dion Boucicault said: "I have been in every theatre, I think, in civilized Christendom, and Booth's is the only theatre that I have seen properly managed." Booth's own ambition was explained in his own words. "I had no desire for gain. My only hope was to establish the pure, legitimate drama in New York, and by my example to incite others, actors and managers, to continue the good work."

Booth was thought by the great pubsic to be reserved, reticent and moody in private, no matter how much he threw off these characteristics while acting. We know, when we have read Mr. Winter's book, that Booth was not understood except by his most intimate friends. "In the presence of strangers, in the ordinary intercourse of social life, he was cold and formal; but in the company of intimate friends his shy and frigid manner vanished, and he became genial and playful." His extreme diffidence in company—something almost incomprehensible when we realize his great self-poise and power as an actor—was illustrated by an incident at a dinner party at the Boston house of Oliver Wendell Holmes, where Booth was a guest. The company was large and the conversation animated. Booth had taken no part in it except that of a listener. Something presently suggested an anecdote to him, and he began to speak to his nearest neighbor. Instantly there was attentive silence all round the table. "I never got beyond the first sentence," said Booth, in relating the incident, "for the sudden stillness and the general attention so startled me that I completely forgot what I had intended to say, and so stuck fast and said nothing."

"People often thought him distant and haughty when he was only constrained by excess of modesty," says Mr. Winter. "Beneath his reserve there was, in fact, abundance of kindness, and in spite of many troubles, and latterly of radical ill-health, he kept, to the last, the sportive disposition of a boy."

"His reverence for the memory of his father always remained a passionate emotion. Portraits of his father and mother were hung in his bedroom, and there also he kept the portrait of his Mary and that of his ill-fated brother, John Wilkes, whose terrible act and miserable catastrophe he never ceased to deplore. . . . He never forgot a kindness. Those who were good to him in his early life, when he was poor and often severely tried, were remembered by him in the days of his prosperity, and he was never so happy as when he could do them service."

The second division of Mr. Winter's book, devoted especially to description and analysis of Booth's art, exhaustively reviews the actor's work in all of the characters in which he appeared. Although it is marked by a natural partiality, it is very interesting and will in future be vitally valuable to the student of the stage and the general historian of the theatre. Booth played about twenty-five of the great characters in dramatic literature—"touching Hamlet at one extreme of the chain and Sir Giles Overreach at the other."

A third division of the volume is given to memorial matter. It describes the Booth family, reproduces playbills and other memorabilia, and includes a list of Booth's more recent tours. The book is beautifully printed and finely illustrated, the pictures including several that give a novel character to this feature of the work.

"The Heart of Art: An Economic System of Expression (for self-help) | Reading, Elocution, Oratory, Stage-Effect." By G. Swede Lewis. New York: Nevins and Kane.

The formidable nature of the title above set forth may deter many who might with great benefit practice what this book teaches from entering earnestly upon its pages. It is a misfortune of many valuable works that they are so entitled that they at once repel—from an enforced misconception as to their practicality—the very persons who ought to profit from them. "The Heart of Art," to briefly name the volume in question, ought to be studied by every person that hopes or wishes to take up the work of public reading or acting, and there are very many persons now acceptable generally on the stage who might greatly enlarge their dramatic scope and increase their theatrical usefulness by putting into practice the things that this book, in a kindly and convincing spirit, suggests. The work is based on physiological principles, and it shows the utter futility of the usual means employed in drilling novices in the art of expression, while it offers a natural means that at once appeals to the reader's intelligence. Certainly no person who will faithfully follow the directions and undertake earnestly the practices set forth in the book can fail to be benefited in health, in voice volume, in distinct articulation, in ready speaking, in correct reading, and in natural grace. Aside from the text of the book itself, every supplementary aid in exercise is furnished, and the work ought to find acceptance.

"Wagner: A Short Account of His Life and Works." By Edward Francis. Brentano.

This is one of a series in what is called "The Petite Library," made up of very small but extremely pretty volumes quite suitable for presentation at the holiday season. The printing is excellent, and the binding most artistic.

DESTROYED BY FIRE.

The Arcade block in Buffalo was destroyed on Thursday morning last by a fire that was caused by an explosion of natural gas under the boilers beneath the centre of the building. Robinson's Musee Theatre and Shea's Concert Hall were also destroyed. M. C. Shea, proprietor of the latter, estimates his loss at $80,000 with only $40,000 insurance, and Manager Robinson, proprietor of the Musee Theatre, believes his loss to be about $100,000.

A serious feature is the losses suffered by the variety actors and actresses who were performing in the Musée and in Shea's Hall. Fully $4,000 worth of musical instruments belonging to the theatre orchestras were also destroyed. The loss on theatrical wardrobes is estimated at $60,000, on which there was no insurance.

Manager Shea had a narrow escape, being hardly able to get out of the building, while E. K. Franklin, press agent, escaped by a ladder and lost all his effects in his room in the theatre. Manager Robinson at once engaged Music Hall, where his performances were continued.

ENOUGH TO MOVE A MULE.

It is related of John Woodward, who play, Dad Hewins in A Flag of Truce, that while he was sitting in a hotel in New Britain, Conn., on Dec. 12, absorbing the grateful heat of a stove after the performance, he was accosted by a typical countryman who had been to the theatre with his wife "Mirandy," and who wished to give some evidence that he had been pleased by the play, and especially by Mr. Woodward's part in it. "I liked it right straight through," said the countryman, "and so did Mirandy. When the curtain come down onto one o' the chapters Mirandy turned to me an' said: 'Hiram, did you see that old man a-cryin'?' 'Course I did,' says I, 'an' b'gosh,' I says, 'your a-cryin' your own self, Mirandy.' 'No wonder, Hiram,' she says, 'the way that old fool took on was enough t' make a mule cry.'"

The Palmer stock company started for San Francisco on Sunday.

PROFESSIONAL DOINGS.

And now Robert Grau is to take a benefit.

E. B. Jack has not had typhoid fever, as was recently published. He will return to Toronto Christmas week and will resume his tour about Jan. 12.

Eugene Sweetland is meeting with success as Dr. Bill, in the South.

The Still Alarm company had an unusual route playing six different States recently in as many days, viz. Mankato, Minn., Dec. 4; Sioux Falls, S. D., 5; Sioux City, Ia., 6; Lincoln, Neb., 7; St. Joseph, Mo., 8; Topeka, Kans., 9.

Louise Banfield, who was specially engaged for Roland Reed's production of Dakota, has joined The Blue Grass company.

Neil Burgess will introduce some mechanical devices of his own invention in his new play, A Run of Luck.

"Business continues to be bad at nearly all the theatres here," writes a Chicagoan.

It is thought that Roland Reed will be sufficiently recoved from the effects of his severe illness to resume his tour in about three weeks.

Kate Denin-Wilson succeeds Mrs. Bowers in A Woman of No Importance. Mrs. Bowers is obliged to go to San Francisco to appear in the Palmer stock company.

A Milk White Flag will be produced in Wilkesbarre, Pa., on Saturday night. Rehearsals are being held at the Madison Square.

Butterflies, the new piece by Henry Guy Carleton, will be produced in Boston next week, by John Drew.

Very little is said in advance about the plot of The Voyage of Suzette, whose title somehow suggests Parisian vaudeville. But a good deal of stress is laid upon the appearance in the piece of Sadie Martinot, Nelson Wheatcroft, a boxing elephant, a singing donkey, fourteen horses, two camels, two llamas, two zebras and a herd of ponies.

Charles J. Bell has arranged for a special matinee of Ibsen's Ghosts at the Garden Theatre, under distinguished patronage. In the cast will appear Mary Shaw, Eleanor Lane, Courtenay Thorpe, Arthur Lawrence and G. Herbert Leonard.

E. S. Willard will probably play Hamlet during the last week of his engagement at the Garden Theatre.

This week the entire Schaeffer Family will give their acrobatic performance before the Vaudeville Club. As the entertainment is technically private it is evident that the Gerry Society will not be able to stop the exhibition. The Vaudeville Club, by the way, is said to be in a very prosperous condition.

A despatch from Mankato, Minn., says: "Hereafter any one who whistles 'After the Ball' in this town will be fined. On last Friday night, in order to increase the funds in the town's treasury, an order was passed to fine any person who is heard whistling the tune in question the sum of fifty cents.

William Black, representing Patent Applied For, was a MIRROR caller yesterday. Mr. Black reports good business for Mr. Vance's attractions. He says that Patent Applied For has been a winner from the start. Both this play and The Limited Mail will be presented in England next season.

Mr. and Mrs. Elmer E. Vance are in the city this week. Mr. Vance's attractions are idle. They reopen on Monday. The Limited Mail will be seen in Baltimore and Patent Applied For will be the bill at the People's Theatre in this city.

In Scranton, Pa., the other night, Robert Hilliard is reported to have struck Martin Farrell, the baggage transfer agent, by mistake, supposing him to have been a collector. Farrell followed Mr. Hilliard to Bethlehem, the next stand, and had him arrested. The actor was taken before a justice at midnight and after the hearing was obliged to pay the costs and a bill of expenses.

A suit has been brought by Gilbert Clayton against Mr. and Mrs. George W. Lederer for $1,800 alleged to be due for salary. Mrs. Lederer is made a party to the suit because her husband recently testified in supplementary proceedings that she is Thomas Canary's partner in the Casino, he acting merely as her representative. Rose Leighton has also brought suit against Mr. Lederer for $2,500.

Henry Irving and the Lyceum company have accepted an invitation to see 1492 tomorrow (Wednesday) afternoon at Palmer's.

Al. Hayman is in San Francisco, where he will remain for the greater part of the season. He writes that general business is improving rapidly there, and that the big midwinter exposition will bring a veritable boom to 'Frisco.

President A. M. Palmer on Saturday received a telegram from Philadelphia in which Envoy Louis Aldrich announced that ten of the principal theatres in that city had consented to adopt the ten-cent tax on complimentary tickets.

The benefit at the Chicago Opera House last Friday afternoon netted $2,160, which will be distributed among the poor. The sum of $500 will be set apart and turned over to the Actors' Fund to be applied to the relief of destitute actors in Chicago. Joseph Jefferson suggested the performance and Stuart Robson directed it.

Reginald De Koven, it is said, guaranteed the rent of Daly's Theatre for the engagements of The Algerian and The Fencing Master.

W. H. Thompson will have a conspicuous part in Sowing the Wind, which will succeed The Councillor's Wife at the Empire on Jan. 2.

James O'Neill has been in town for several days at the Barrett House. He is getting over a severe cold. He resumes his tour next Monday, heading for San Francisco.

Among the audience that enjoyed 1492 at Palmer's on Saturday night were ex-President Harrison and Buffalo Bill. They occupied opposite boxes and the other spectators were much edified.

Nearly all the members of the company supporting Lillian Lewis that closed at Elmira, N. Y., on Nov. 20, have retired from that association, among them being Arthur Elliott, Myron Calice and Geoffrey Stein. A new company is now being rehearsed in this city.

The Coquelin-Hading company will begin a season at Abbey's Theatre on Monday evening, Jan. 1, with a performance of Sardou's Thermidor.

Russell Bassett is having his throat treated, and his part in The Prodigal Daughter will be acted for a while by Nat Woodward.

The Palmer stock company will begin its long engagement in San Francisco next Monday. The opening bill will be Lady Windermere's Fan, to be followed by The Dancing Girl. A Woman's Revenge, by Henry Pettitt, will be produced later. This piece was acted not long ago at the London Adelphi.

Sowing the Wind, Sydney Grundy's new play, is being rehearsed at the Empire by W. A. Vernon. Mr. Vernon is from the Comedy Theatre in London, where the play was done originally.

The part of Absurda in Venus will be played by Kate Davis when that piece is done at the Garden Theatre next month.

Last week the Actors' Fund received $100 from Tony Pastor's Theatre, representing the collection of the ten-cent tax on complimentary tickets. Twenty-five per cent. of the net profits of the recent benefit for Marvin Clark, the blind journalist, amounting to $200, was also received.

Georgie Parker is suing Joseph Pettingill for a divorce.

Louis Aldrich went to Philadelphia last week to endeavor to persuade the Quaker City managers to adopt the ten-cent tax on complimentary tickets for the Actors' Fund.

This week at Abbey's Theatre, Mr. Irving plays Henry VIII., The Merchant of Venice, Becket, and Louis XI. Next week, which will be the last of the present engagement, he will be seen in The Merchant of Venice, Nance Oldfield, The Bells, and Olivia.

A number of literary and theatrical friends of Brander Mathews have arranged a dinner in his honor. The committee in charge comprises, besides a distinguished set of authors and artists, Daniel Frohman, Joseph Jefferson, A. M. Palmer, and Francis Wilson.

Joseph Howard, Jr., gave a sprightly lecture at the Park Theatre, Brooklyn, on Sunday night for the benefit of the Brooklyn Press Club. The subject was journalists and journalism, past and present.

Charles A. Bigelow is making quite a success at the Casino. He appears in a drunken scene that brings down the house.

W. J. Wikoff has joined the Carrie Lewis company to play juvenile and heavy business.

The Siberia company, which has rested two weeks in Detroit, will reopen in that city at Whitney's Theatre on Christmas Eve.

Leonard Boyne, leading man of The Prodigal Daughter company, sprained his back on Wednesday while riding in the race scene. He played with difficulty on Thursday night. On Friday night, however, he was unable to appear. Henry Bagge, his understudy, went on and gave a capital performance.

Claude Kyle left on Saturday night to spend the holidays hunting and fishing on his farm in the central part of this State.

The Country Circus company rests this week in St. Louis, Mo., where it will reopen next Monday for Christmas week. It will play Cincinnati New Year's week.

E. E. Rice told a MIRROR reporter yesterday that Venus, the operetta now at the Park Theatre, Boston, under Mr. Rice's management, will be produced at the Garden Theatre in January. Camille D'Arville will be in the cast.

Henry Irving gave a supper last Wednesday night at Delmonico's to a number of friends, among whom were the officers of the American Dramatists' Society.

The New York Athletic Club gave a minstrel entertainment at Carnegie Music Hall last Wednesday evening.

Henry Irving will play another engagement at Abbey's Theatre in March, before returning to England.

A series of burlesques of timely topics from Sydney Rosenfeld's pen are announced by Manager Hill for Herrmann's. In the days of the old Eagle Theatre, where the Standard now is, Mr. Rosenfeld turned off a number of clever travesties that won the popular fancy. His next burlesque ought to have A Woman of No Importance for its subject.

The story that Theresa Vaughn would leave E. E. Rice's management at the close of this season was unfounded. Miss Vaughn has signed a new contract with Mr. Rice for another year.

Clyde Fitch, who acts as a sanitary officer toward plays imported from France, is said to have "purified" Carrignan vs. Carrignan, which Charles Frohman's Comedians will produce in Washington next week under the title of Mrs. Grundy, Jr.

While Marie Jansen was playing Delmonico's at Six at the Providence Theatre on Friday night a thief entered her room at the Narragansett House and stole jewels and other valuables estimated to be worth $1,500. Detectives were set to work on the case immediately.

The Strollers were coached in Ivanhoe Up to Date for the present week's work at the Broadway Theatre by Richard Barker.

Algernon Charles Swinburne is coming to New York. He is evidently encouraged by the reception of The Second Mrs. Tanqueray and A Woman of No Importance.

TELEGRAPHIC NEWS

CHICAGO.

A Benefit for the Poor—Business at the Theatres—Hall's Bendable Chronicle.

[*Special to The Mirror.*]

CHICAGO, Dec. 18.

The largest audience Chicago has seen since the World's Fair closed assembled last Friday afternoon at the Chicago Opera House to contribute to the city's starving poor. The handsome sum of $2,660 was realized, and with the exception of $500, which has been set aside for unfortunate members of the profession here, the money is now doing good work through the hands of the Mayor. The benefit was generously arranged by Stuart Robson and Joseph Jefferson. The latter appeared in Lend Me Five Shillings, the former in Leap Year, and the long and entertaining programme was contributed to by Peter Dailey and company, Tom Seabrooke and company, Mason-Manola and company, and others, "without money and without price." Manager W. R. Hayden, of the Robson company, directed the entertainment, which ran from 2 until 6 P. M.

Speaking of benefits reminds me of Tommy Jefferson's prima donna. I do not recall her name, and maybe it is just as well. She approached Tom just before Dan Shelby's benefit and asked to be allowed to appear. Tom said he would speak to the committee, and the chairman said "Of course." So, on the bills drawn up by Harry Sommers and Larry McCarthy appeared this line: "Miss ——, America's own prima donna, by kind permission of Manager Thomas Jefferson." Tom was too ill to be at the benefit, and those who attended say he would have been "iller" had he heard the young woman sing. He says he has already received offers for her services, one from C. E. Locke, who wants to star her for three years, and who offers the financial indorsement of E. E. Rice.

The December dinner of the Forty Club occurs at the Wellington next Thursday evening. The guests will be Felix Morris, Tim Murphy, Peter F. Dailey, W. T. Carleton, Ben King, John Mason, the Imperial Quartette and others. The ladies' dinner of the club occurs Tuesday evening, Jan. 16. One of the leading members, H. C. Chatfield-Taylor, has issued a new novel entitled, "An American Peeress," which is meeting with a large sale. Mr. Chatfield-Taylor recently gave a dinner to Elwyn A. Barron, dramatic critic of the *Inter-Ocean*, at the Chicago Club on the occasion of Mr. Barron's first public appearance as a reader, in which, by the way, he was highly successful.

Felix Morris and his company rested here last week and will rehearse this week for their return engagement of two weeks at the Schiller, which opens on Christmas Day. The Rose, and The Paper Chase will comprise the first week's bill. The members of the company as well as the star lost their all in the Columbus fire.

At the Schiller to-night Joseph P. Reynolds and Arthur Lewis' excellent company gave The Crust of Society in fine style. Lydia Thompson was warmly welcomed. Daniel Frohman's new comedy company comes to the Schiller soon in The Guardsman and Americans Abroad.

The Rhoda-Mason company opened the second and last week of its engagement at Hooley's last night in Friend Fritz, that dainty play so well played. They are to be followed next Monday by the Kendals, Madge and William, in The Second Mrs. Tanqueray.

The Carleton Opera company had a very good opening at the Chicago Opera House last night. The engagement is for one week, and will be followed next Sunday night by the first production of the new Russell-Henderson farce, About Town, for which C. D. Marius is now here rehearsing Sweatnam, Daily and the rest. Manager Russell is here, too; also A. Riddle, the boy wonder.

Joseph Jefferson's business was not what it should have been with Rip Van Winkle at McVicker's. Young Joe said he never knew there were so many seats in the theatre. Last night the Black Crook began a return engagement of four weeks before a large audience. Larry McCarthy remains here two weeks to get the production in running order, and then leaves to join the other company.

A Texas Steer, with Tim Murphy, had a large opening at the Grand last night, and will no doubt do as well as the Hoyt plays usually do here. Manager Harry Hamlin is now back at his post, all of the football games in the East being over for the year.

Yesterday I met an agent who said: "I have made up my mind that whenever I find that drinking interferes with my business I will quit business." To-day he told me he was "resting."

Peter Dailey has been doing the business of the town at the Columbia. He opened to $9,000 last Sunday night, and has had good houses thus far. His second week began well last evening. Sothern follows him next Monday in Sheridan.

Manager Will Davis, of the Columbia, spent last week over at the West Side Armory. Why? Dog show.

The Thomas concerts Friday afternoons and Saturday nights at the Auditorium are well attended, and the college glee clubs are beginning their annual visits at Central Music Hall.

Openings at the other theatres yesterday were as follows. Eugene O'Rourke and Flora Irwin in The Wicklow Postman at the Haymarket, Walter Lawrence in Fabio Romani at the Windsor, The Power of Woman at the Empire, The Waifs of New York at the Alhambra, Barney Ferguson in McCarthy's Mishaps at Havlin's, Braving the World at the Academy of Music, A. W. Fremont in 777 at the Clerk Street Theatre, Rice and Barton's Comedians in Razzle Dazzle at Sam T. Jack's Madison Street Opera House, and vaudeville at the Savoy Music Hall, the People's, the Lyceum, the Olympic, the Tivoli and the Park.

Frank Hall has taken the Casino-Eden Musee and will run a continuous vaudeville performance there in connection with the wax works. Billy Rice is to direct the stage.

A tall, dignified actor was wending his uncertain way toward his hotel yesterday at 2 A. M. when he was accosted by an Irish policeman who demanded to know where he was going. "Sir, I am going home," he said, in awful tones, and with great dignity. "An' where do yez live?" inquired the guardian of the peace. "Do you wish my Winter or my Summer residence?" asked the actor.

Many "Chicago actors" are playing Santa Claus in the local dry goods stores now. The salary is small but sure and the furs and beard warm.

Steele Mackaye's Spectatorium model is soon to be opened in the Chicago Fire Cyclorama Building, and I imagine it will be well worth seeing, judging from the advance press work.

Things are usually dull here the week before Christmas, and this is no exception to the rule—rather a forcible demonstration of it. I suppose it is the proper thing to wish all of my professional friends a merry Christmas, which I greatly fear many of them will not have this year. But I wish it, and wish it heartily, just the same; and I also wish them all a very happy New Year, with the hope that in 1894 the theatrical firmament will be bright with the gleam of successful stars while the satellites are as heavy in pocket as they now are in heart. God bless them all, for they are good people.

"BIFF" HALL.

PHILADELPHIA.

The Record of Amusements in Many Theatres in the Quaker City—Last Night's Openings.

[*Special to The Mirror.*]

PHILADELPHIA, Dec. 18.

The strongest farce-comedy company seen in this city since the second year of The Parlor Match company is that of A Railroad Ticket, which has just closed a fine pecuniary week at the Empire. Frank Mayo in an elaborate revival of Davy Crockett, with specially devised scenery, has a good house to-night.

The Kendals had a big drop in their receipts the past week, and now know the mistake they made in not letting a good thing alone when in their holding. Their repertoire had no magnetism, and they give place to-night to Francis Wilson, who opens to the capacity with the old favorite, Erminie. His reception was a red letter one in his history. He is in for a run, and doubtless a great one.

Coquelin and Hading drew very fashionable, though not large audiences at the Chestnut Street Theatre. To-night Wilson Barrett in Ben-My-Chree has a large attendance. Repertoire during the week.

De Wolf Hopper and his Panjandrum left Saturday, after a month of generally satisfactory business. The Chestnut Street Opera House will be closed the present week, owing to the cancelation by Rosina Vokes.

The Standard had a fine week with Held in Slavery. Daniel Sabel took the star part in place of Martin Hayden, playing it the first time on Monday night. He comes from the Eagle's Nest company, and is a young man of promise. A melodrama, Girls from California, opens to a good attendance to-night. Manager Speck gives every purchaser of a ticket a free title to a building lot at Plum Point, Va.

William Barry has a packed house at the Walnut this evening.

Harry Williams' company at Gilmore's Auditorium, with a strong bill, filled the house at every performance. Slavery Days, an original idea of Manager Gilmore, has a heavy attendance this evening.

Forepaugh's magnificent stock company gave Byron's exquisite morceaux, Our Boys, to delighted crowds. The Ticket-of-Leave Man begins to-night, and the attendance is large. It is a strong bill for the worst week in the year.

The Bijou is always a sight to the eye, and a gratification to the mind. The crowds there are endless, and the entertainment of the highest order of merit. The house is grossing one thousand dollars per day receipts, and has done so nearly the entire season.

The Star has put in an orchestra of six pieces, and is also doing a very satisfactory business. Lydia Yeamans Titus is a feature this week.

The Lyceum, with Crandall's Busy Day, put in a fair week. The London Sports Burlesque company opened to a fair house this evening.

The National is this week giving the Equine Paradox.

Anne Ward Tiffany worked very hard to make a hit, and succeeded so far as she was concerned; but this cannot be said of any other in the cast. Lady Blarney is possibly a good road piece, but it does not fit the Park, consequently business was light after the first night. Robert Hilliard and Paul Arthur in The Nominee have a large attendance to-night.

Creston Clarke's long and successful engagement at the Girard Avenue closed with an overflowing house. The stock still remains, and to-night is appearing to a good attendance, the bill being East Lynne, with Mary Shaw in the leads.

McFee of Dublin struck such cold weather, that the receipts of the People's Theatre did not approach the average. The company is a good one, and the farce deserved better treatment at the hands of the patrons. The Chamois Hunter has a fair house this evening. Paul Barnes is the star.

True Irish Hearts at the Kensington appeared to touch the popular fancy, and accordingly drew good audiences all the week. The company as an entirety is excellent, and deserving of success. On the Trail is the bill this week, and opened to a good attendance.

EDWIN RUSHTON.

BOSTON.

Important Changes of Bill—Boston's Gossip of Affairs Theatrical at the Hub.

[*Special to The Mirror.*]

BOSTON, Dec. 18.

Five important changes of bill were made in Boston to-night, and each was interesting.

At the Bowdoin Square, which, by the way, is rapidly becoming a house for fortnight engagements instead of one week ones as during the first two seasons of its existence, Darkest Russia opened a stay of two weeks to-night.

The house was large and enthusiastic, and the piece made a hit from the start. It contains very strong situations, and is admirably mounted and excellently acted. Although Edgar Davenport is featured and received a cordial greeting as a Boston favorite, Sheridan Block fairly divided honors with him. Louise Rial was cordially received.

To-night the Museum saw for the first time The Prodigal Father, while between the acts Maggie Cline sang her inimitable songs.

One of the biggest hits of the season was made to-night, the house being packed. The play scored a success, George Boniface, Jr., and Mattie Earle making hits. Maggie Cline's songs were happily received.

Richard Mansfield to-night fulfilled his promise made two months ago and showed the large audience at the Globe his own idea of The Merchant of Venice.

Mansfield's week opens auspiciously with a large house, and the star was welcomed warmly.

One of the best engagements at the Hollis Street last season was that of John Drew, and it is safe to say that there will be few vacant seats this week when the last performances of The Masked Ball will be given prior to the production of Henry Guy Carleton's The Butterflies 26.

The house was as large as prevailed last season, and the cast is unchanged. The performance was the smoothest seen here in a long time, and John Drew received an ovation.

Lovers of pugilism and admirers of the melodrama flocked to the Grand Opera House to-night, the former to see Charles Mitchell, the latter to witness that old Museum success, The Romany Rye.

Frank Losee was admirable as the Romany Rye, and Marion Elmore was received with old-time favor. The others of the company were good, and the mounting was fine.

For the last week at the Tremont, W. H. Crane has revived On Probation, which, however, had never been given here. He scored an instant success.

Although the members of The Girl I Left Behind Me company will have their Christmas trees in Boston, they will not wish each other a Happy New Year here, for on that date Charley's Aunt will be given at the Columbia by a company including A. M. Kennedy, Grace Thorne-Coulter, Millie James, Elaine Ellison, and other Boston favorites.

Only a few more performances of the Black Crook remain at the Boston, but the last nights will be unusually interesting. Fiorrie West was to have been in Buffalo this week, but the burning of a theatre there enabled Mr. Tompkins to have a return engagement for her. Paquerette also returned to-night for an engagement.

Not only is it the Camille D'Arville Opera company at the Park now but it is Prince Kam in A Trip to Venus instead of plain Venus. This gives the star the title role in the piece, which is only to run for a fortnight after this week. It has been arranged to have Henry E. Dixey come to the Park for a long run in Adonis beginning Jan. 8.

At the other Boston theatres the attractions this week are: Bijou and Howard Athenæum, continuous variety; Grand Museum, Edith Crolius in A Checkered Life; Lyceum, Sam T. Jack's Creoles; Palace, Fay Foster Burlesque company.

A single performance of Damon and Pythias 16, brought to a conclusion the successful engagement of Frederick Warde and Louis James at the Museum. It was the first time that Mr. Warde had played Pythias since he appeared with John McCullough, and at the end of the third act he was presented with a handsome charm from the Knights of Pythias, a large delegation of whom was in attendance. Messrs. Warde and James will continue their partnership for at least five years more, and next season they will have several important revivals, among them Henry IV., with Mr. James as Falstaff.

John Stetson, who is to star George W. Wilson, has released him temporarily, that he may appear in Shore Acres, in New York.

W. H. Thompson has retired from The Girl I Left Behind Me to return to New York to rehearse for the new play at the Empire. Thomas H. Oberle now plays Major Burleigh.

There are to be twelve proscenium boxes in B. F. Keith's new theatre, six on each side. They will be so arranged that the occupants will command perfect views of the stage.

There is no dearth of souvenirs in Boston this week, with the 100th performance of Prince Kam at the Park to-night, the 500th of The Girl I Left Behind Me at the Columbia to-morrow and the 125th of the Black Crook at the Boston, Wednesday. Souvenirs are given at each house, those at the Boston being the heads of the Bowery boy and girl modelled by Max Rachmann. At the Palace this week the ladies and children at the matinees are given boxes of candy.

Arthur Byron will make his first appearance in John Drew's company in The Butterflies.

Charles H. Thayer is going to revive Little Em'ly, and in it Ward Farrar Wilson will play Copperfield.

Richard Mansfield intends to travel exclusively by special train the remainder of the season. He came into Boston from Pittsburg in one.

Iola Pomeroy has left Lothrop's forces, and will star in Dead to the World.

James Gilbert is directing the rehearsals of the Cortland Athletic Club, which is to present R. A. Barnet's Injured Innocents early in February. Mr. Gilbert is a great favorite in Cortland, where he has directed several amateur productions.

The orchestra at the new Alcazar will be one of the notable features of the place.

William Seymour is now directing the rehearsals of the Cadets in Tobasco which will be given at the Tremont Jan. 27.

"People will watch pretty sharp to see if Florrie West is going to flippantly fling her heels up against the law and the decency of things on Sunday! Will she?" So said *The Record* because Miss West danced at John Graham's concert the other Sunday night.

JAY A. BARROS.

PITTSBURG.

Attractions at the Theatres—A Newspaper Man to Advance—Gossip of the Stage.

[*Special to The Mirror.*]

PITTSBURG, Dec. 18.

The Bijou was crowded this evening to witness A Railroad Ticket. Arthur Moulton, Harry Blaney, and the rest of the cast made hits. John T. Kelly follows in McFee of Dublin.

Something new was presented to the patrons of the Grand to-night in A Cracker Jack. A large audience was present, and the production was sensational enough to please the most exacting. Next week the Brothers Byrne in 8 Bells.

At the Alvin Frohman's Comedy company presented Americans Abroad to a fashionable audience. The advance sale indicates a good week. Charley's Aunt is to be the next attraction.

Mrs. John Drew appeared at the Duquesne to-night. The Road to Ruin was the bill, with The Rivals underlined. Next week, James O'Neill in Monte Cristo.

At the Academy of Music Irwin Brothers' Vaudeville company opened to good business. Harry W. Williams' Own Specialty company follows.

Dan McCarthy began a week's engagement at Harris' in The Rambler from Clare. Florence Bindley follows in The Pay Train.

R. M. Gulick, of the Bijou, is in Brooklyn looking after the interests of his theatre.

Manager Harry Williams, of the Academy, will devote the entire proceeds of a matinee on Dec. 29 to the poor of this city.

The Yale Glee and Banjo clubs will give a concert on Dec. 22.

Richard Mansfield recovered sufficiently to appear for three nights and a matinee at the Duquesne during last week. He is still suffering from the grip, however.

A. T. Worm, a local dramatic critic, goes ahead of James O'Neill.

Primrose and West's Minstrels will be the New Year's attraction at the Grand.

Nat Goodwin will present In Mizzoura at the Duquesne New Year's week.

W. H. Fullwood, of this city, left for San Francisco during the week. He goes ahead of the Calhoun Opera company.

The Christmas MIRROR was pronounced a literary and artistic gem, and was eagerly sought at all the news-stands. The supply was not equal to the demand in many quarters.

EDWARD J. DONNELLY.

CLEVELAND.

Seabrooke, Mantell, Florence Bindley, and Reilly and Wood—Attractions for Christmas Week.

[*Special to The Mirror.*]

CLEVELAND, Dec. 18.

Thomas Q. Seabrooke in The Isle of Champagne was welcomed back to Cleveland by a good house at the Euclid Avenue Opera House to-night, where he opens an engagement for three nights and matinee. He will be followed by Mr. and Mrs. Kendal. Christmas week, The Old Homestead will be the attraction.

At the Lyceum Theatre to-night Robert Mantell had a large house to witness his presentation of Monbars. The following repertoire will be given during the week: The Corsican Brothers, The Face in the Moonlight, Othello and Parrhasius. He will be followed by The Dazzler.

Florence Bindley in The Pay Train had the house filled at Jacobs' Theatre to-night. She plays the week. The next attraction will be McCarthy's Mishaps.

Reilly and Wood's company opened a week's engagement at the Star Theatre this afternoon to a good house. They will be followed by Sam De Vere's company.

James G. Miller, of the Grand Opera House, Columbus, O., was in the city the past week visiting his numerous friends. He formerly managed the Lyceum here.

WILLIAM CARLTON.

ST. LOUIS.

A German Company, Robert Downing, Primrose and West, and other Attractions—A Theatre Closed.

[*Special to The Mirror.*]

ST. LOUIS, Dec. 18.

The Conried German company opened at the Olympic Theatre last night in Fallen Angels. Lola's Father and Heinrich Heine will be given during the week.

Robert Downing, supported by Edmund Collier and Eugenie Blair, opened last night at the Grand Opera House. The Gladiator, Virginius, Ingomar and Othello will be included in the repertoire for the week, as well as Richard the Lion-Hearted and Samson.

Primrose and West, assisted by George Wilson and the Gorman Brothers, gave their spectacular comedy, Monte Carlo, at the Hagan last night.

The Spider and Fly, with the French dan-

cers, the Columbian ballet, and a lot of clever singers and specialty artists, opened at Pope's yesterday afternoon. The production is much improved over that of last season, and it drew a large audience at both performances yesterday.

My Jack, with a complete cast, opened at yesterday's matinee at Havlin's.

The Standard is closed this week. The Nibbe Big Four Burlesque company was booked, but Manager Butler found that the company did not come up to the standard and canceled their date.

The White Slave company is resting here this week.

The Christmas number of THE MIRROR has met with a large sale in this city and many deserved compliments have been given it.

The Dazzler company are resting this week and will remain here until Wednesday, when they go to Cleveland, where they will open on Dec. 25.

Ollie Hagan is recovering from a severe case of la grippe. W. C. HOWLAND.

CINCINNATI.

Fay Templeton, Midway Plaisance Features, Effie Ellsler, The County Fair, and Other Offerings.

[*Special to The Mirror.*]

CINCINNATI, Dec. 18.

Fay Templeton and her opera company are giving Cincinnati a musical treat this week, presenting Madame Favart. The opening attendance to-night was excellent. The cast includes Richard F. Carroll, John E. Brand, William Blaisdell, and Annie Myers. Next week, Nat Goodwin.

The World's Fair Midway Plaisance Persian Theatre company is the attraction at the Pike, presenting a continuous performance from 1 to 10:30 P. M. daily. The general admission has been reduced to twenty-five cents for the engagement.

Drouet's play, Doris, with Effie Ellsler in the stellar role, was the attraction at the Walnut to-night, the house being crowded. Frank Weston, C. W. Couldock and Robert Drouet in the more important roles were notably good, and the play was well staged. Next week, Thomas Q. Seabrooke in The Isle of Champagne.

Neil Burgess' The County Fair proved an unusually strong card at Havlin's yesterday at both matinee and evening performances. The play was well cast and mounted. Marie Bates in the role made famous by Neil Burgess gave a first-class portrayal of the character. Bobby Gaylor is the next attraction.

The aquatic drama is being afforded ample opportunity this week at Henck's, where A Dark Secret is the attraction.

James Walter Kennedy, who is announced as the strongest man in the world, is the attraction at the Fountain. Hart's Big Boston Novelty company next week.

At Robinson's yesterday Killarney and the Rhine attracted an excellent attendance. Gray and Stephens next week.

James Donaldson's London Theatre Specialty company packed the People's twice yesterday. Hits were scored by Filson and Errol, Frank Riley, Matthews and Harris, Valjean and St. Maur, and Gardiner.

Adelina Patti will appear next Friday evening in concert at Music Hall.

Manager Jack Robinson, of Robinson's Circus, who has been seriously ill from la grippe, is reported convalescent.

The demand for the Christmas MIRROR has been so unexpectedly great that it is almost an impossibility to procure a copy of the publication in the city.

Marie Decca and Tim Sullivan, the soloists at yesterday's Sunday Pop., were accorded an enthusiastic reception.

Sager Midgely, of Gus Williams' April Fool company, is not only a clever character artist, but a first-class stage manager. Mr. Midgely is a native Cincinnatian.

JAMES MCDONOUGH.

TROUBLE OVER A THEATRE.

[*Special to The Mirror.*]

SAN FRANCISCO, Cal., Dec. 18.—There is trouble at the Tivoli Opera House. John Kreling, brother of William Kreling, the deceased manager, claims a property interest, although he has not been connected with the place for a long time. He claims one-fourth interest, the widow one-half, and the father of the deceased one-fourth. The Tivoli is now closed, but it is understood that under a compromise it will reopen on Saturday night with a Christmas spectacle.

The same trouble occurred when another brother died some years ago, and his wife is the present widow of William, who was buried yesterday, and whom William married to quiet proceedings and amicably adjust business interests. There are no partnership papers or agreements in existence, and no will was left by the deceased. It is a family matter to be adjusted between themselves, and being a family matter, it is expected that no litigation will ensue.

Alf. Ellinghouse has given up the management of Stockwell's Theatre to-day, and the house is now vacant. Fanny Rice, if she appears there, will have to run the house on her own responsibility. It is rumored that she is negotiating to appear at another theatre, but the latest news is that she will run Stockwell's on her own account, beginning next Sunday night, and playing there for two weeks. HARRY J. LASK.

TO STANDING ROOM.

[*Special to The Mirror.*]

BOSTON, Dec. 18.—Darkest Russia opened at the Bowdoin Square Theatre to-night to the utmost capacity—standing room only before 7:30—and the play made a great hit. There were four and five curtain calls after each act. CHARLES F. ATKINSON.

TURNED PEOPLE AWAY.

[*Special to The Mirror.*]

PITTSBURG, Pa., Dec. 18.—Freeman's A Railroad Ticket turned people away to-night, opening to the largest house of the season. The show equals any farce-comedy in existence. R. M. GULICK,
Manager Bijou.

RICE'S STARS.

E. E. Rice wore the expression of a busy and contented man as he sat at his desk in Palmer's Theatre on Saturday and talked to a MIRROR reporter. Within the last few weeks Mr. Rice has been bringing many things to pass. He has been infusing new life into light opera in this country, and he has shaken up things generally.

"The company singing Prince Cam, or, A Trip to Venus at the Park Theatre, Boston, under my management," he said, "is now known as the Camille D'Arville Comic Opera company. An arrangement to that effect was recently made with Miss D'Arville. The company will remain there until Jan. 6, when it will be followed by Henry E. Dixey, under my management, in Adonis. That piece will have new costumes and scenery. Belle Thorne will appear as Artea, the sculptress.

"On leaving Boston, the D'Arville company will tour through New England for two or three week. It will arrive at the Garden Theatre on Jan. 29. Kate Davis and William Pruette will then join it.

"What do you propose to do with Mr. Dixey?"

"My contract with him is simply for a run at the Park Theatre in Adonis. Of course I cannot predict how long the run will last."

"What is to be done with Morocco Bound?"

"It will follow Adonis. It contains a capital Irish character part. It is likely that Dixey will play it. I do not imagine Morocco Bound will be seen in New York until next season.

"With regard to Tobasco, the extravaganza written for me by R. A. Barnet, author of 1492, I do not expect to present it until the Fall—in Boston, at the Park Theatre."

Mr. Rice says that the statement that he is now the actual manager of the Park is true only in that he has a contract with Manager Crabtree to provide all the attractions for that house this season.

There are strong probabilities that Dixey will appear in Tobasco. The company he will head will be designated as the Henry E. Dixey and Rice's Big Burlesque Party—the good old title once more.

MISS BOYD'S ACHIEVEMENT.

After the first act in The Prodigal Daughter at the American Theatre on Saturday night Maxime Elliott, who plays the important part of Violet, became suddenly ill and was unable to continue. It was the last performance of the play at the American, and Miss Elliott's understudy, Mary Martin, a sister of Julia Arthur, had not thought it worth while to report early. T. Henry French was in a quandary. Miss Martin could not be found and it looked as though the curtain could not be rung up.

At this crisis Annie Errol Boyd, who plays the part of Madame Delmard, said she would appear as Violet. She had never studied the part. It was suggested that she read it, but she said that would mar the effect. With the help of a few whispered hints from the wings and some *sotto voce* from the other actors, Miss Boyd played the role until the end in a manner that did not betray to the audience that she was not thoroughly up in it.

After the second act, Miss Martin reported for duty, but W. H. Matthews, acting manager, said Miss Boyd should not be interrupted. Miss Martin had waited for two hundred nights for an opportunity to be seen as Violet. Miss Boyd has been on the stage only two seasons, but on Saturday she showed the nerve of a veteran. She was congratulated by Adelaide Prince, Helen Dauvray, "Jack" Barnes and, in fact, by all the principals in the company.

DISBANDED.

Harold Adams Busher, manager of the Van Zile, and B. F. Matlack repertoire company, left it is said, on Dec. 8, leaving the organization at Logansport, Ind. The proprietor of the hotel in that town has a bill of sale on the trunks of the members of the company for $115, and he has sent a man with them to Elkhart, where they were to open on Thursday.

Carrie Turner, Harry St. Maur and the other members of Miss Turner's company arrived here from Washington on Sunday. They had just ended a week's engagement at Albaugh's Theatre in Washington, D. C. They were booked for this week at Harris' Academy of Music, Baltimore, but they canceled the time. Mr. St. Maur, it is said, holds time in New Orleans for a few weeks from now, and he wants to keep it.

THE LEAGUE'S BAZAAR.

The Woman's Professional League held its annual Christmas Bazaar last week at 153 West Twenty-third Street. It lasted from Thursday afternoon until Saturday night. In spite of the fact that the weather was inclement much of the time, the receipts reached a considerable figure. Mrs. Rachel McAuley, Mrs. Fernandez, Olive Oliver and Mrs. Frank Mayo were among the most active behind the counters. Dolls, sofa pillows, lamp shades, paintings—including one by Joseph Jefferson, were sold at very reasonable rates. The dolls were costumed by prominent members of the League. The sale will continue throughout the week at the headquarters of the organization at 29 West Thirtieth Street.

SERIOUSLY HURT.

Professor R. H. Dockrill, the veteran circus man, was knocked down and kicked by his stallion Spot on Sunday, after the animal had bitten his daughter's arm, in a stable on West Nineteenth Street. Mr. Dockrill's injuries may prove fatal. They have been performing in a circus at Proctor's.

THE LOTOS SUPPER TO IRVING.

The Lotos supper to Henry Irving on Saturday night was probably the most successful affair in the history of the club. The early part of the evening was devoted to a pleasant musical entertainment. Close to midnight two hundred and twenty-five men—the majority of whom are distinguished in art, the drama, letters, science and society—sat down to the feast. The tables filled the dining-room and the large drawing-rooms facing Fifth Avenue.

Mr. Irving sat on the right of President Frank R. Lawrence, and at the same table were other guests, including General Horace Porter, Congressman Joseph C. Hendrix, E. S. Willard, Alexander Salvini, Francis Wilson, Montgomery Schuyler, William Terriss, Henry E. Abbey, W. E. Bryant, Bram Stoker, Eduard de Reszke, Jean de Reszke, Josef Slivinski, Henri Martean, Carl Martin, and Willy Schutz. Others present were Austin Brereton, Andrew Carnegie, Captain William Henry White, Chandos Fulton, General C. H. Collis, Chester S. Lord, John Elderkin, H. Walter Webb, R. E. Bonner, George H. Daniels, W. E. Connor, M. P. Handy, George F. Spinney, H. C. Du Val, Foster Coates, Richard Neville, J. W. Vrooman, Julian Rix, Julius Chambers, and Alfred de Cordova.

President Frank Lawrence, introducing Mr. Irving, recalled the fact that his first appearance before an American audience was at the dinner table of the Lotos Club, from which he went forth to conquer the people of the United States, who now, by the million, were his friends and admirers. Mr. Lawrence continued:

"We honor him as one who, through talent, industry and indomitable will, has impressed himself ineffaceably upon his generation. We honor him as a matchless delineator of Shakespeare and equally as the interpreter of modern dramatists. One of the greatest tributes to his art was that of the dying Tennyson, greatest of nineteenth century poets, who expressed his satisfaction that his play of Becket, then in preparation, was to be produced by Mr. Irving, who, he said, would do it justice.

Mr. Lawrence spoke of Mr. Irving as the friend of Lawrence Barrett, John McCullough and William J. Florence, departed members of the Lotos Club who were present at its first banquet in his honor, but more warmly as the friend—the great and generous friend—of the lamented Edwin Booth.

Mr. Irving was cheered loudly as he rose to reply. He said:

"I feel among you to-night somewhat like a wanderer who has come home to rest. When I first came to America you were the first to bid me welcome; you seemed to strike the keynote of American hospitality and good fellowship which have ever since made such varied music in my ears. What can I say to thank you for your welcome and your distinguished president for his more than gracious words—words which have filled me with gratitude and wonder—but which compel me respectfully to demur gently and persuasively, to demur to the extravagantly kind things which he has said, and which you, under the influence of Lotos, have recklessly indorsed.

"And yet gentlemen, this is the place of all others in New York where I am glad to have an opportunity of acknowledging the heartiness and generosity with which the public have welcomed my dear friend, Ellen Terry, my fellow-workers, and myself to your city, and we have had the good fortune to come back and find your interest in our work keener than ever.

"A friend of mine, who is an enthusiastic traveler, once showed me a map of the United States, across which he had written one word in red ink. That word was 'hospitality.' And bearing this geographical definition in my mind, if I were asked to name the heart and centre of the American Union, I think I should be disposed to answer, the Lotos Club. Since I was honored by being your guest in 1883 I have done some little traveling, and in those years I have seen many growths, but nothing in my memory has grown more than your own city, and the Lotos Club, as its welcoming spirit, seems to have kept pace with its progress.

"May I find even an increase of the consciousness of virtue which now and then animates you, for if it be a task to climb up additional steps, it shows an amount of self belief which experience alone can prove justified, when, after such a banquet as to-night, you are not afraid to venture down them.

"Gentlemen, there is one little confession that I would like to make, and I am sure that you will accept it in the spirit in which it is meant. In one respect, perhaps, may be a little in the rear of the times. I understand that an inquiring mind at Detroit has discovered that our friend Bacon wrote not only the whole of Shakespeare, but also Christopher Marlowe, Edmund Spenser, and Burton's 'Anatomy of Melancholy.' I mention this to show you that even in New York you don't know everything, and that it is possible that you may wake one morning to learn that the spirit of Bacon dictated the constitution of the United States.

"But limited as your knowledge may be, there is no limit to your good will and your good fellowship, and I do not need a more sustaining sentiment than that to make me feel happy and proud in your delightful company to-night."

E. S. Willard, who was among the speakers, said in honor of Mr. Irving:

"When I came to this country first, Mr. Irving, without telling me of it, wrote to his friends on this side that I wasn't a bad sort of fellow and they might look after me a bit. Before leaving England he gathered around me, the night before I left London, some of the most charming friends whom he knew I would like to meet. As I started to leave he took me aside and said: 'If you find when you get to the other side that plays don't carry, or that the American public doesn't take well to them, just cable me one word. Here is my new play at the Lyceum, a beautiful success, and you can have it, words, music, and all, as soon as the boats can get it to you.'"

In the course of a felicitous speech, Parke Goodwin said: "I am proud to repeat here what I have said on so many occasions, that among all the friends I have made, many to be admired for their genius, to be loved for their friendly qualities, I have never found any who were more solidly true and reliable in their friendships than the members of the theatrical profession."

General Horace Porter spoke with his usual good humor, and the festivities continued until after daybreak.

SADIE MARTINOT ILL.

Sadie Martinot is quite ill at her home in One Hundred and fifty-fifth Street. She was unable to attend the rehearsal of The Voyage of Suzette at the American Theatre on Sunday. The first performance of the piece will take place on Saturday night.

James T. Kelly as Chips with W. W. Freeman's Railroad Ticket is clever and does more than his share in making the comedy surprise a success.

SAID TO THE MIRROR.

J. CHARLES DAVIS: "I have been engaged by Fred C. Whitney as his New York representative in connection with The Fencing Master and The Algerian companies. It is likely that Mr. Whitney will soon have permanent offices here. I shall do press work and shall go out of town now and then to join either of the two organizations."

THOMAS CANARY: "So many additions have been made to the Princess Nicotine with regard to the principals, chorus and the stage business, that it may be said to be almost new since the original production. Last night Lillian Russell sang a new waltz song, written especially for her. Lucy Daly and her sister have introduced a serpentine dance. Digby Bell sings a new song."

A. L. ERLANGER: "Except The Prodigal Father, all of our attractions are laid off this week before Christmas. Eugene Presbrey, by the way, who is in charge of A. M. Palmer's stock company playing over our Southern circuit, has written us a complimentary letter with reference to the energetic and courteous staff of managers and assistants at our Southern theatres."

SYDNEY ROSENFELD: "I am not ruminating. I am writing a play for Charles Frohman. It is intended for John Drew. It should have been finished before now, but it will not be ready for several months. It will deal with issues of to-day. I am also mapping out a farcical play for Nat C. Goodwin. That is not all. De Wolf Hopper expects the libretto of an opera from me by Spring. The music is by Englander, composer of The Prince's Consort."

FRODLOTTE PAGET: "I expect to resume my starring tour next season—possibly this."

GEORGE W. LEDERER: "The Princess Nicotine is doing the best business in the history of the Casino. The statement made by a daily paper that arrangements have been nearly completed to take the opera on the road by the beginning of the year, is false. It will not leave the Casino until April at the earliest."

HENRY HERMAN: "That there is a scarcity of money, even among others than the idle in the theatrical profession, I glean from many sides. A striking case came under my observation lately in a town, almost a city. The McAllister of the place was burlesqued recently by a variety actor. The indignity was more than the social leader could endure. He had the actor arrested. The matter, however, was adjusted amicably. Fifty dollars proved a balm to the wounded man's dignity. When I tell you that the actor had so much ready cash, and that the social lion accepted it, the order of things becomes jumbled during these hard times."

SADIE CONNELLY: "I acquired the Irish accent I use in Yon Yonson by listening to the speech of a laundress named Mrs. Casey. One night Mrs. Casey came to see me play. After I had been on the stage a few minutes, a man in the gallery remarked aloud: 'Shure, I'll eat my hat if that ain't Tim Casey's wife.' Thereupon Mrs. Casey yelled back: 'Then it's another Tim Casey's wife, Con Dooley, for its meself a-sittin' here!'"

MATTERS OF FACT.

The New York School of Acting, with offices at New York and Philadelphia, giving a thorough instruction in every line of stage business, is under the direction of a well-known actor and stage manager. Terms and particulars can be had by addressing J. W. H. Snyder, 66 Grove Street, Brooklyn, N. Y.

Ethel Tyler, late leading lady with Thomas E. Shea, is at liberty for the balance of the season. She may be addressed at 44 Ratchelder Street, Melrose, Mass.

Manager E. C. Game, of the City Theatre, Cohoes, N. Y., has Christmas Day open at his house for a first-class attraction.

New Year's Day and Jan. 2 and 3 are open at the Masonic Temple, the leading theatre of Louisville, Ky. Managers wishing to secure these desirable dates should apply direct, at once, to Bourlier Brothers, managers.

G. Herbert Leonard was recently elected a member of the Players' Club and the Royal Arcanum.

Papinta, the serpentine dancer, who made such a hit at the Vaudeville Club, scored a like success with the Black Crook company at the Boston Theatre last week.

Florrie West is especially engaged for the balance of the season with The Black Crook, and in consequence Tony Pastor kindly released her from her engagement with him.

C. Garvin Gilmaine, a well-known actor, has opened at 904 Walnut Street, Philadelphia, a school for acting and voice culture. He is endorsed by Madame Modjeska, William N. Griffiths, and many others. Lulu Glaser, of Francis Wilson's company, is one of his pupils. His instruction is thorough and complete, his school being fitted with scenery, stage, and all necessary appurtenances.

Ernest A. Elton, who so ably supported Rosina Vokes, is at liberty through the closing of her season. Mr. Elton played Lord Weldon in The Circus Rider, Cousin Joe in The Rough Diamond, Azariah Stodd in Sunset, and Sir Charles Grandison in A Pantomime Rehearsal. He may be addressed in care of this office.

Viola Black (Mrs. Frank Lander), who will be remembered as the leading lady of The Little Tippett company, is now playing Bride Kavanaugh in W. H. Powers' Glen-da-Lough.

"Farce-Comedy," in care of this office, who has written several successful farce-comedies, wishes to meet a manager to push a new play on its route.

Professionals when buying Christmas presents would do well to bear in mind Goldsmith's XX Professional Trunks, which make a useful gift.

DATES AHEAD.

[CONTINUED FROM PAGE 21.]

JUST LANDED (Ezra Kendall, mgr.): Montreal, P. Q., Dec 18-23.
JOHN L. SULLIVAN: Flint, Mich., Dec. 19, Lansing 20, Marshall 21, Coldwater 22, Sandusky, O., 23.
JARBEAU COMEDY (Jeff D. Bernstein, mgr.): Minneapolis, Minn., Dec. 17-23, Omaha, Neb., 24-27, Des Moines, Ia., 28, Keokuk 29, Monmouth, Ill., 30, Chicago 31-Jan. 6.
JAMES A. REILLY: Brooklyn, N. Y., Dec. 25-30.
JOHN T. KELLY (George M. Welty, mgr.): Pittsburg, Pa., Dec. 25-30, Philadelphia Jan. 1-6.
JANE (Jennie Yeamans; Charles Frohman, mgr.) New York city Dec. 18 23.
JOHN AND DELLA PRINGLE: Lyons, Col., Dec. 19-20, Louisville 21-23.
J. E. TOOLE: Cincinnati, O., Dec. 18-22, Cumberland, Md., 23, Connellsville, Pa., 26, Scottdale 27, Uniontown 28, McKeesport 29, New Castle 30.
KITTIE RHOADES: Penn Yan, N. Y., Dec. 18-20, Watkins 21-23.
KIDNAPPED: Burlington, Ia., Dec. 19.
KING PIN (Robert Griffin Morris, mgr.): Watertown, N. Y., Dec. 18 20, Cortland 22 23, Hornellsville 25, Elmira 26, 27, Bath 28, Batavia 29, 30, Canandaigua Jan. 1.
KATIE EMMETT (Harry Williams, mgr.): St. Louis, Mo., Dec. 24-30, East St. Louis, Ill., 31, Decatur Jan. 1, Jacksonville 2, Hannibal, Mo., 4, Quincy, Ill., 5, Monmouth 6.
LEWIS MORRISON (Edw. J. Abram, mgr.): Williamsport, Pa., Dec. 25, 26, Scranton 27, 28, Wilkesbarre 29, 30, Trenton, N. J., Jan. 1, 2, Reading, Pa., 3, 4, Easton 5, 6.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.
LEORA E. LANE (C. C. Showalter, mgr.): Rock Springs, Wyo., Dec. 18-23.
LAUGHING GIRL: Provo, Utah, Dec. 19, Leadville, Col., 20, Aspen 21, Pueblo 22, Colorado Springs 23, Denver 25-30, Holdredge, Neb., Jan. 1, Hastings 2, Fairmont 3, Lincoln 4, Omaha 5, 6.
LIMITED MAIL (Elmer E. Vance, mgr.): Baltimore, Md., Dec. 25-30, Wilmington, Del., Jan. 1, Bethlehem, Pa., 2, Manch Chunk 3, Carbondale 4, Wilkesbarre 5, Reading 6.
LYCEUM COMEDY CO. (Daniel Frohman, manager). Pittsburg, Pa., Dec. 18-22.
LANADIE ROWELL: Henderson, Ky., Dec. 22, Mt. Vernon, Ind., 23, Princeton, Ky., 24, Hopkinsville 25, Mayfield 26, Dyersburg, Tenn., 29, Covington 30, Pine Bluff, Ark., Jan. 2.
LOUISE HAMILTON: Middletown, N. Y., Dec. 18-23.
LOUISE MACKINTOSH AND EDMUND ELTON: Mansfield, Mass., Dec. 19, Milford 20.
LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Baltimore, Md., Dec., 25 30.
LEONARD'S COMEDIANS: Albert Lea, Minn., Dec. 19-20, Owatonna 21-23.
LAW WATERS: Carrollton, Mo., Dec. 20, 21, Plattsburg 22, 23.
MARKS BROTHERS: Newmarket, Ont., Dec. 19, 20, All Saints 22-25.
MABEL PAIGE (M. A. Moseley, mgr.): Atlanta, Ga., Dec. 25-30.
MAUDE HILLMAN (W. G. Snelling, mgr.): Brockton, Mass., Dec. 25-30.
MISSIE LESTER (George B. Mitchell, mgr.): Fulton, N. Y., Dec. 18 23, Ogdensburg 25-30, Malone Jan. 1-6.
MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Columbus, O., Dec. 18 23, Urbana 25 30, Springfield Jan. 1-6.
MONTE CARLO (Thomas E. Perry, mgr.): St. Louis, Mo., Dec 17 23.
MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Buffalo, N. Y., Dec. 18-20, Cleveland, O., 21-23, Chicago, Ill., 25-Jan. 20.
MME. MODJESKA (Frank L. Perley and J. J. Buckley, mgrs.): San Antonio, Tex., Dec. 19, Austin 20, Houston 21 Galveston 22, 23, New Orleans, La., 25-30.
MAUD AND GEORGIA: New York city Dec. 18-23.
MASTER AND MAN: Brooklyn, N. Y., Dec. 18 23.
MAIDA CRAIGEN PHILBRICK PAULDING: Little Rock, Ark., Dec. 18-23.
MCCARTHY'S MISHAPS: Chicago, Ill., Dec 19-23.
MAURICE DRAW'S PLAYERS: Scranton, Pa., Dec. 18 23, Bridgeton, N. J., 25-30.
MADELINE MERLI (Frec. Schwartz, mgr.): San Francisco, Cal., Dec. 18 23, San Jose 25, Santa Cruz 26, Sacramento 27, 28, Stockton 29, Visalia 30, Fresno Jan. 1, Hanford 2, Bakersfield 3, San Diego 5, 6.
MOORE COMEDY: Parkersburg, W. Va., Dec. 25-30.
MR. POTTER OF TEXAS: Providence, R. I., Dec. 19, 20.
MORA-WILLIAMS: Bridgeport, Conn., Dec. 22-23, Birmingham 25-30, Waterbury Jan. 2-6.
MAYCRIDGE (Augustus Pitou, mgr.): Memphis, Tenn., Dec. 23, 25.
MAHOLA-WARDS: Chicago, Ill., Dec. 11-23.
MILE. RIEN: Omaha, Neb., Dec. 19, 20, Quincy, Ill., 21, 22, Kansas City, Mo., 23-30, St. Joseph Jan. 1, Des Moines, Ia., 2, Peoria, Ill., 3, Indianapolis, Ind., 4-6.
MARVIS-TILDEN: Cloverdale, Ind., Dec., 18-23.
MORGAN COMEDY: Seneca Falls, N. Y., Dec. 18-30.
MY JACK (Walter Sanford's): St. Louis, Mo., Dec. 17-23.
MARIE WAINWRIGHT: Mobile, Ala., Dec. 19, Meridian, Miss., 20, Memphis, Tenn., 21-23, Nashville 24-27, Chattanooga 28, Atlanta, Ga., 29, 30, Columbus Jan. 1, Jacksonville, Fla., 3, Savannah, Ga., 4, Charleston S. C., 5, Augusta, Ga., 6.
MELLEN MCHENRY: Harlem, N. Y., Dec. 25-30, Brooklyn Jan. 1-6.
M. S. WOOD (W. D. Challin, mgr.): Montreal, P. Q., Dec. 18-23.
NOSS JOLLITY (Ferd. Noss, mgr.): Temple, Tex., Dec. 20, Brenham 21, Austin 22, San Antonio 23, Houston 24, Navasota 26, Bryan 27, Brownwood 28, Corsicana 29, Hillsboro 30, Fort Worth Jan. 1.
NOBLE (Abbott and Tillotson, mgrs.): Galveston, Tex., Dec. 19, Houston 20, San Antonio 21, 22, Austin 23, Fort Worth 26, 27, Dallas 28, Shreveport, La., 29, Hot Springs, Ark., Jan. 1, Pine Bluff 2, Helena 3, Memphis, Tenn., 4-6.
NEW SOUTH (W. A. Brady, mgr.): Brooklyn, N. Y., Dec. 18 23.
OTHER MAN (Charles Frohman, mgr.): Washington D. C., Dec. 25-30.
OUR DOROTHY: Pine Bluff, Ark., Dec. 18 23.
OH, WHAT A NIGHT! (Charles A. Loder): Frankfort, Ind., Dec. 19, Lebanon 20, Brazil 21, Washington 22, Vincennes 23, Evansville 24-27.
OLLY & GERMAN: McComb, Ill., Dec. 20, Monmouth 21, Galesburg 22, Pontiac 23, Washington 25, Decatur 27.
OLIVER DOUD (J. P. Johnson, mgr.): Scranton, Pa., Dec. 25, Wilkesbarre 26, Williamsport 27, Reading 28, Trenton, N. J., 29, 30, Philadelphia, Pa., Jan 1-6.
OLD HOMESTEAD (E. A. McFarland, mgr.): Warren, O., Dec. 19, Youngstown 20, Canton 21, Salem 22, Akron 23, Cleveland 25 30, Philadelphia, Pa., Jan. 1 27.
PRODIGAL FATHER: Boston, Mass., Dec. 18-23.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): New York city Dec. 25-30.
PULSE OF NEW YORK: Brooklyn, E. D., Dec 18 23.
POWER OF GOLD (Walter Sanford's): New Haven, Conn., Dec. 18 20, Hartford 21 23.
PETTI ROSA (Will O. Wheeler, mgr.): Kansas City, Mo., Dec. 25-30 Denver, Col., Jan 1-7.
PAY TRAIN (Charles F. Dittmar, mgr.): Cleveland, O., Dec. 18 23, Pittsburg, Pa., 25 30, Cincinnati, O., Jan 1-6.
PAUL KAUVAR (Eugene Robinson, mgr.): St. Paul, Minn., Dec 17 23, Minneapolis 25-30.
PEOPLE'S THEATRE (Rockwell): Rutland, Vt., Dec. 18-23.
PAIGE'S PLAYERS: Lincoln, Neb., Dec. 18 30.
RUNAWAY RYE: Boston, Mass., Dec. 18-23.
ROBERT DOWNING (J. P. Dunham, mgr.): St. Louis, Mo., Dec. 17-23.
R. B. MANTELL (Proctor and Turner, mgrs.): Cleveland, O., Dec. 18 23, Buffalo, N. Y., 25 30 Toronto, Ont., Jan. 1-3, Hamilton 4, London 5, Woodstock 6.
RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Pittsburg, Pa., Dec. 18-23, New Haven, Conn., 25-27, Bridgeport 28-30, Paterson, N. J., Jan. 1-6.
RICHARD MANSFIELD: Boston, Mass., Dec. 18-23.
ROSE COGHLAN: New York city Dec. 23—indefinite.
RILEY DRAMATIC: Lancaster, O., Dec. 18 20, Dayton 21 23.
RUTLEDGE DRAMATIC: Springfield, Mo., Dec. 18 23, Lexington 25 30.
RUSSELL COMEDY: Tom's River, N. J., Dec. 18-21.
SH'PLUNKARD (J. C. Lewis): Effingham, Ill., Dec. 20, Vandalia 21, Pana 22, Litchfield 23, Jacksonville 25.
SPAN OF LIFE (Western): St. Paul, Minn., Dec. 18-20.
SPOONER COMEDY (B. S. Spooner, mgr.): Leavenworth, Kans., Dec. 18 23, Topeka 25-30, Wichita Jan. 1-6.
STUART ROBSON: Milwaukee, Wis., Dec. 18-20.
SI PERKINS: Council Bluffs, Ia., Dec. 19.
SIDE TRACKED (Eastern, S. J. Rawson, mgr.): Troy, N. Y., Dec. 18-20, Albany 21-23, Hoosic Falls 25, Greenfield, Mass., 26, Athol 27, Gardner 28, Fitchburg 29, Clinton 30, Worcester Jan. 1-6.
STRUGGLE OF LIFE (Walter Sanford's): New York city Dec. 18-23.
SENTER-PAYTON: Fayetteville, Tex., Dec. 18-23, Denton 25-30.
SOL SMITH RUSSELL: Canandaigua, N. Y., Dec. 20, Hamilton, Ont., 21, London 22, Toronto 25-30, Detroit, Mich., Jan 1-6.
SQUIRE HASKINS (Reno and Ford, mgrs.): Buffalo, N. Y., Dec 18-23.
STANDARD DRAMATIC: Newark, N. J., Dec. 18 23.
SKIPPED BY THE LIGHT OF THE MOON: Houston, Tex., Dec. 19, Galveston 20, Bryan 21, Waco 22, Corsicana 23.
SHORE ACRES (James A. Herne): Newark, N. J., Dec. 18-23, New York city 25—indefinite.
SIDE TRACKED (Julie Walters): Cedar Falls, Ia., Dec 19 Boone 20, Newton 21, Oskaloosa 22, Ottumwa 23.
SADIE RAYMOND: Webb City, Mo., Dec. 18-23.
STILL ALARM (Will Keogh, mgr.): Omaha, Neb., Dec 17-20, Chicago, Ill., 25-Jan. 6.
SIBERIA: Detroit, Mich., Dec. 25-30, Toledo, O., Jan. 1-6.
THE DAZZLER, A CO. (H. E. Reed, mgr.): Hamilton, Ont., Dec. 20, Cleveland, O., 25-30.
THE TORNADO (Northern, Lincoln J. Carter, mgr.): Toledo, O., Dec. 18-23, Buffalo, N. Y., 25-30.
THE VENDETTA: Rochester, N. Y., Dec. 18 20, Canandaigua 25, Ithaca 26, Lyons 27, Seneca Falls 28, Penn Yan 29, Hornellsville 30, Philadelphia, Pa., Jan. 1-6.
TEXAS STEER: Cincinnati, O., Dec. 18 23.
TONY FARRELL: Oil City, Pa., Dec. 19, Titusville 20, Meadville 21, Warren, O. 22, Youngstown 23.
THE WORLD AGAINST HER (Agnes Wallace Villa): Jersey City, N. J., Dec. 18-23.
THE WOMAN (Hilliard and Arthur): Philadelphia, Pa., Dec. 18 23.
THE VOODOO (Gus Bothner, mgr.): Providence, R. I., Dec 18-23, Lawrence, Mass., 25.
THE TORNADO (Southern, Lincoln J. Carter, prop., Jack Lodge, mgr.): Hopkinsville, Ky., Dec. 19, Bowling Green 20 Frankfort 21, Lawrenceburg 22, Lexington 23, Paris 25, Winchester 26, Mt. Sterling 27
THE PUSTLER: Buffalo, N. Y., Dec. 21 23.
TURNER THEATRE: Tabor, Ia., Dec. 18-23.
TWO JOHNS: Pittsburg, Pa., Dec. 18-23.
TIM THE TINKER (John E. Brennan, mgr.): Oldtown, Me., Dec 19, Belfast 20, Gardiner 21, Richmond 22, Bath 23.
THOMAS W. KEENE (W. F. Dickson, mgr.): Washington, D. C., Dec. 18-23
T. B. ALEXANDER: South Bend, Ind., Dec. 18 23, Bucyrus, O., 25-30.
THE ENSIGN (Gatt and Davis, mgrs.): Trenton, N. J., Dec. 23.
THE SOUDAN: Richmond, Va., Dec. 19 20, Philadelphia, Pa., 25 30.
UNCLE TOM'S CABIN (Pfaff and Goodman's): Vandalia, Ill., Dec. 28, Greenville 30, Litchfield 30, Hillsboro Jan. 1.
UNCLE TOM'S CABIN ("Parson" Davies, mgr.): New York city Dec. 18-23, Rochester 25-27.
UNCLE TOM'S CABIN (Stetson's): Salisbury, Md., Dec. 19.
ULLIE AKERSTROM: Manchester, N. H., Dec 18-20, Springfield, Mass., 25 30, Westfield Jan. 1-3, Milford 4-6.
VAN DYKE AND EATON: Yankton, S. D., Dec. 18-23, Centerville 25 30.
WARNER COMEDY: Austin, Minn., Dec. 25-30.
WALKER WHITESIDE (W. P. Henderson, mgr.): Minneapolis, Minn., Dec. 18 20, St. Paul 21 23, Winona 25, La Crosse, Wis., 26, Eau Claire 27, Duluth, Minn., 28 29, West Superior 30.
WESTBROOK DRAMATIC: Moberly, Mo., Dec. 19, Fayette 20 21, Marshall 22, 23, Joplin 25 27.
WICKLOW POSSESSION: Chicago, Ill., Dec. 18 23.
WILSON BARRETT (J. B. McCormick, mgr.): Philadelphia, Pa., Dec 18 23, Montreal, P. Q., Jan. 1-6.
WAITE COMEDY: Wilkesbarre, Pa., Dec. 19 23, Harrisburg 25-30.
WILFRED CLARKE: Murfreesboro, Tenn., Dec. 20, Nashville 21, Russellville, Ky., 23, Owensboro 25.
WAYS OF NEW YORK (Harry Williams, mgr.): Chicago, Ill., Dec. 18 23.
WESTON'S COMEDIANS: Washington, Ia., Dec. 18-24.
W. H. CRANE (Joseph Brooks, mgr.): Boston, Mass., Dec. 4-23.
WILL O' THE WISP: Chicago, Ill., Dec. 18-23.
WILLIAM BARRY: Philadelphia, Pa., Dec. 18-23, Albany, N. Y. 25
ZEB COMBOY (Harry Hardy, mgr.): Albany, N. Y., Dec. 18-20, Utica 21, Syracuse 22, 23, Rochester 24 25.

SPECIALTY AND EXTRAVAGANZA.

ASSYRICA (Abbey, Schoeffel and Grau, mgrs.): New York city Dec. 5—indefinite.
AFRICA (W. H. A. Cronkhite, mgr.): New York city Dec. 25-30.
BLACK CROOK NO. 1 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Kansas City, Mo., Dec. 25-30, St. Joseph Jan. 1, 2, Beatrice, Neb., 3.
FANTASMA (Harlon Brothers, mgrs.): Lafayette, Ind., Dec. 19, Danville, Ill., 20, 21, Decatur 22, 23, St. Louis, Mo., 24-30, Louisville, Ky., Jan. 1-3, Paris 4, Lexington 5, 6.
RICE'S SURPRISE PARTY (1923): New York city Aug. 20—indefinite.
SEBAD (David Henderson, mgr): San Francisco, Cal., Dec. 9-23.
SPIDER AND FLY: St. Louis, Mo., Dec. 18 23.
SPIDER AND FLY: Detroit, Mich., Dec. 18 23, Toronto, Ont., 25-30 Montreal, P. Q., Jan. 1-6.
SUPERBA (Hanlon Brothers, mgrs.): Boston, Mass., Dec. 18-Jan. 6
SHE: Philadelphia, Pa., Dec. 25 30, New York city Jan. 1-6.
VOYAGE OF SUZETTE (T. Henry French, mgr.): New York city Dec. 23—indefinite.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 27—indefinite.
ADAMS' OPERA: Pittsfield, Mass., Dec. 25-30.
BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Brooklyn, N. Y., Dec. 18-23, New York city 25—indefinite.
BAKER OPERA: New Haven, Conn., Dec. 19, New Britain 20-23, Newburg, N. Y., 25 30, Scranton, Pa., Jan. 1-6.
CALHOUN OPERA: Pocatello, Idaho, Dec. 25, 26, Boise City 27 28, Baker City, Ore., 30.
CALIFORNIA OPERA (John Saunders, mgr.): Lansing, Mich., Dec. 18-20, Bay City 21 22, Saginaw 25 28.
CARLETON OPERA: Chicago, Ill., Dec. 18-23.
DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Brooklyn, E. D., Dec. 18 24.
DESHON OPERA: Akron, O., Dec. 18-23, Canton 25 30.
FRANK WILCZEK CONCERT (R. E. Johnston, mgr.): Brantford, Ont., Dec. 19, Pottsville 21, Hazleton 22, Pottstown 23.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Philadelphia, Pa., Dec., 18-30.
FAY TEMPLETON OPERA (Geo. B. McLellan mgr.): Cincinnati, O., Dec. 18-23
FRENCH GRAND OPERA: New Orleans, La., Nov. 12—indefinite.
FENCING MASTER: New York city Dec. 21-23
GRAU OPERA: Galveston, Tex., Dec. 21-30, Houston Jan. 1
HENRI MARTEAU (R. E. Johnston, mgr.: Providence, R. I., Dec. 19, Worcester Mass., 20, Philadelphia, Pa., 21-23, Boston, Mass., 24-26, Providence, R. I., 27, New York city 29, 30, Brooklyn 31.
ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Cleveland, O., Dec. 18-23, Cincinnati 25-30
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Chicago, Ill., Dec. 11-Jan. 6.
LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): New York city, Nov. 20—indefinite.
MCGIBENY OPERA: Hartford City, Ind., Dec. 19, Marion 20, Logansport 21, Columbia City 22, Bluffton 23, Elkhart 25
OLIVE MUSIN CONCERT (W. H. Stenger, mgr.): Milwaukee, Wis., Dec. 19, Fond du Lac 20.
ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): New Orleans, La., Dec. 17-24.
SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Eldon, Ia., Dec. 20, Wapello 21, Keithsburg, Ill., 22, Galva 26, Chillicothe 27, Lacon 28, Henry 29, Farmington 30.
THE ALGERIAN: Harlem, N. Y., Dec 21-23.
TORBETT CONCERT (Gustave Thalberg, mgr.): Chattanooga, Tenn., Dec. 19, Guntsville, Ala., 20, Tullahoma, Tenn., 21, Cleveland 22, Knoxville 26, Morristown 27, Asheville, N. C., 28, Salisbury 29, Burlington Jan. 1, Reidville 2, Winston 3, Greensboro 4, Henderson 5, Oxford 6.
VENUS (E. E. Rice, mgr.): Boston, Sept. 11-Jan. 6.
WANG (D. W. Truss, mgr.): Lansing, Mich., Dec. 19, Grand Rapids 20, Kalamazoo 21, Fort Wayne, Ind., 22, Lima, O., 23.

VARIETY AND BURLESQUE.

AFRO-AMERICAN VAUDEVILLE: Albany, N. Y., Dec. 18 23.
BILLY PLIMMER: New York city Dec. 18-23.
BOB ROBINSON'S: Pickens, W. Va., Dec. 19, 20, Centerville 21, 22, French Creek 23-25.
C. W. WILLIAMS' SPECIALTY: New York city Dec. 18-23.
CITY CLUB: New Haven, Conn., Dec. 21-23.
CITY SPORTS: New York city Dec 18-23.
FRENCH FOLLY: Brooklyn, N. Y., Dec. 18-23.
FAY FOSTER: Boston, Mass., Dec. 18 23, Washington, D. C., 25-30.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): New York city Dec. 25-30.
GEORGE DIXON SPECIALTY: Bethlehem, Pa., Dec. 19, Camden, N. J., 20, Reading, Pa., 21, Pottsville 22, Norristown 23.
HARRY WILLIAMS' OWN: Baltimore, Md., Dec. 18-23.
HOPKINS' TRANS-OCEANICS: Indianapolis, Ind., Dec. 18 23.
HELEN RUSSELL'S ENGLISH SPORTS: Ashtabula, O., Dec. 22, Akron 23, Canton 22, Springfield 25.
IRWIN BROTHERS: Pittsburg, Pa., Dec. 18-23.
LILLY CLAY: Hoboken, N. J., Dec 18 23.
LONDON THEATRE: Cincinnati, O., Dec. 18-23, Indianapolis, Ind., 25-30, Pittsburg, Pa., Jan. 1-6.
LONDON BELLES: Louisville, Ky., Dec. 18-23
MAY HOWARD BURLESQUE (Harry Morris, mgr.): St. Louis, Mo., Dec. 25-30, Louisville, Ky., Jan. 1-6.
MARIE SANGER: Providence, R. I., Dec. 18-23.
MR. AND JACK: Washington, D. C., Dec. 18-23.
NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Indianapolis, Ind., Dec. 18 23, Grand Rapids, Mich., 25-30, Cleveland, O., Jan. 1-6.
NIGHT OWLS: Newark, N. J., Dec. 18 23.
PICKETT'S GAIETY GIRLS: Memphis, Tenn., Dec. 18-23.
RENTZ-SANTLEY: Washington, D. C., Dec. 18-23.
ROGERS BROTHERS: New York city Dec. 18-23.
RICE AND BARTON'S COMEDIANS: Chicago, Ill., Dec. 18-23, Milwaukee, Wis., 25 30, Jackson, Mich., Jan. 1, Bay City 2, Saginaw 3, London, Ont., 4, Woodstock 5, Hamilton 6.
REILLY AND WOOD: Cleveland, O., Dec. 18-23.
SLAVERY DAYS: Philadelphia, Pa., Dec. 18-23.
SOUTH BEFORE THE WAR: Buffalo, N. Y., Dec. 18 23.
TONY PASTOR: New York city Oct. 23—indefinite.
WEBER AND FIELDS: Buffalo, N. Y., Dec 18 23.
WORLD'S FAIR BURLESQUE: Brooklyn, E. D., Dec. 18 23.

MINSTRELS.

ARTHUR DEMING: Stoutsdale, Pa., Dec. 19, Tyrone 20, Punxsutawney 22, Dubois 23, Brockville 25, Butler 26, Apollo 27, Latrobe 28, Jeanette 29, Cannonsburg 30, Washington Jan. 1, Waynesburg 2, Wheeling, W. Va., 3, Bellaire, O., 4, Toronto 5, Steubenville 6.
AL. G. FIELD: Pensacola, Fla., Dec. 19, Montgomery, Ala., 20, Nashville, Tenn., 22, 23, Lexington, Ky., 25, Huntington, W. Va., 26, Portsmouth, O., 27, Columbus 28-30.
BARLOW BROS. MINSTRELS: (Al. Dolson, mgr.): Eugene, Ore., Dec. 19, Marysville Cal., 20, Sacramento 21, Oakland 22, 23, Stockton 25, Fresno 26, Santa Barbara 29, Pasadena 30, Los Angeles Jan. 1, 2, San Diego 3, Riverside 4, San Bernardino 5.
CORTON'S MINSTRELS (Charles H. Larkin, mgr.): Fredericksburg, Va., Dec. 19, Charlottesville 20 Staunton 21, Roanoke 22, Danville 23.
HI HENRY'S: Woodbury, N. J., Dec. 19, Mt. Holly 20, Burlington 21, Hightstown 22, Perth Amboy 23, Elizabeth 25, Rahway 26, Red Bank 27, Asbury Park 28, South Asbury Jan. 1.
PRIMROSE AND WEST (Thomas R. Perry, mgr.): New Haven, Conn. Dec. 20.
RICHARDS AND PRINGLE: Charleston, S. C., Dec. 23.
SCHILLING'S: Victoria, B. C., Dec. 26.

MISCELLANEOUS.

BRISTOL'S EQUINES: Delaware, O., Dec. 19
BARTHOLOMEW'S EQUINES: Philadelphia, Pa., Dec. 18 23.
COTTON'S DONKEY CIRCUS: Easton, Pa., Dec. 18-23.
HERRMANN THE GREAT: Louisville, Ky., Dec. 18-20, Evansville, Ind., 21, Vincennes 22, Terre Haute 23, St. Louis, Mo., 24-30, Cincinnati, O., 31-Jan. 6.
HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Andenried Pa., Dec. 21, Shanandoah City 25.
HENRY M. RAGAS (Lecturer; J. S. Vale, mgr.): Brooklyn, N. Y., Dec. 19, Englewood, N. J., 21, Florence, Mass., 27, Peabody 28.
HANNIBAL A. WILLIAMS (Shakespearean Recitals): Ogdensburg, Pa., Dec. 19, Baltimore, Md., 21, Germantown, Pa., 22.
HAGENBECK'S TRAINED ANIMALS: New York city Nov. 30—indefinite.
HENRY PINCUS CIRCUS: Philadelphia, Pa., Nov. 6—indefinite.
LONE STAR HARRY: Wilmington, Del., Dec 18-23.
PHILIP RAY (humorist): Cincinnati, O., Dec. 19, Louisville, Ky., 20.
PUNCH ROBERTSON: Frankfort, N. Y., Dec. 18-23.
PRO. DEMYNOS: Buffalo, N. Y., Dec. 18-23.
RAY L. ROYCE: Mitchell, S. D., Dec. 19, Kimball 20, Chamberlin 21, Plankinton 22.

OPEN TIME.

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ST. JOHN, N. B.: St. John Opera House, Dec. 20-23.

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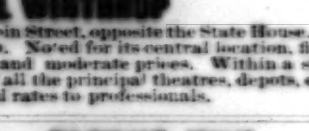

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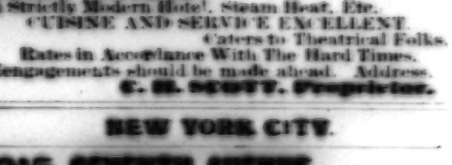

TAYLOR TRUNKS

130 W. MADISON ST. CHICAGO—105 E. 14TH ST. NEW YORK

TRUNKS

STAMFORD'S NEW THEATRE.

The new theatre at Stamford, Conn., was opened auspiciously on Saturday evening last. Despite the rain, which came down in torrents, the house was crowded. The opening play was Aristocracy, given by the company headed by Wilton Lackaye and Blanche Walsh. A. M. Palmer delivered a brief dedicatory speech, as follows:

LADIES AND GENTLEMEN: It has come to be the order of things in the opening of new theatres that somebody shall make a speech; and, as our enterprising friends who have built this pretty house, insist upon following this rule, I appear here (somewhat against my inclination) to speak the first words ever publicly spoken from this stage.

I beg you will not misunderstand me when I speak of my disinclination to be here. Those of you who do me the honor to know me are well aware that, if there is a spot on earth I love more than any other, it is our charming little city of Stamford. I am always glad to be here—always happy when the freshening verdure of Spring-time tells me it is time to come here, and always sorry when falling leaves and the brown hillsides tell me it is time to go back to the great city where, many years ago, I took up my life work. But my disinclination to be here to-night arises from the fear that the words I have to say in dedicating this beautiful house may be considered a detention from and an uninteresting prologue to the play which you have come to witness. However, I will be very brief.

"Those of us who are gray-headed and all who, gray-headed or not, have passed the meridian of life, remember the time when in every New England town there were only two prominent features—the church and the free school house. But as we have passed along through life we have seen added to these features another—the theatre. Every year the theatre has become more prominent, more generally patronized, and more ambitiously and elegantly housed until now it has grown to be a necessary part of the social life of even the smallest cities. I am glad as a lover of dramatic art and as a member of the dramatic profession to admit that, in this category of the prominent public features of our communities, the theatre occupies the third place.

The church stands as it always should stand, first in our affections and regard. It deals with the most serious questions that affect humanity—it is a moral anchor, without which individuals and communities would soon be helplessly adrift. The free school will always occupy the second place in the hearts of every American. It is the bulwark of the Republic. Passing by the hand that shall ever be stretched forth to strip it of one of its attributes or to deprive it by any subdivision of its forces of one tithe of its influence for good. But after these comes, and, I venture to say, properly comes, the theatre.

Relaxation, amusement, forgetfulness of the cares of life, are just as essential to health, to comfort, and to the general well-being of a man as are even education and godliness. And what more healthful, reasonable relaxation can be found than that offered by a properly conducted theatre? This is a large question and I will not proceed to answer it further than to quote the words often spoken in my hearing by my dear old friend Major-General Sherman. "I desire to testify," said the stern old veteran, "at the end of my long and arduous life, that I owe more thanks to the theatre for hours of unalloyed enjoyment than to any other single source outside of my home circle." Let the theatre be properly used—not abused but properly used—and there are none of us who at the end of our careers may not be able to add our testimony in its favor to that of the great soldier.

I think you will all agree with me in saying that, as citizens of Stamford, we are under a debt of gratitude to the Messrs. Brown, through whose enterprise and liberality this charming theatre has been erected. It is as complete before the curtain as any house I have ever seen, and you will be glad to know that in the mysterious portion which you are not allowed to penetrate the actors are as well bestowed as even that great stage manager, Hamlet, could wish them to be. Stamford may well be proud of its new theatre, and I repeat it, should be grateful to the men who have provided it.

I venture to express the hope that the character of the works to be here presented from time to time will always be high and entirely worthy of the place. And in that hope, speaking in the name of my profession, in the names of the owners of the theatre, and in the name of all true lovers of our gentle art, I hereby dedicate the Grand Opera House of Stamford so long as it shall stand, to the uses of the drama and to all uses which may bring healthful and proper entertainment and enjoyment to its patrons.

The new theatre was built by the Brown Brothers, of Stamford, at a cost of about $75,000. It will seat comfortably one thousand persons, and it is one of the finest theatres in the State of Connecticut. The gentlemen who have supplied one of New York's most charming suburbs with such a place of amusement are entitled to the highest credit and we sincerely hope they will be amply rewarded for their liberality and enterprise.

MIRROR CALLERS.

Among those that called at the MIRROR office last week were the following: Colonel Henry Mapleson, Grace Huntington, Austin Brereton, Marie D. Shotwell, R. A. Barnet, Florrie West, Napoleon Sarony, Agnes Burroughs-Arring, Lansing Rowan, Mabel Eaton, Eleanore Barry, Georgie Bryton, G. Herbert Leonard, Alice Johnson, Lionel Bland, William Marion, Holbrook Blinn, J. Graham Slee, Forrest Robinson, Myron Calice, Harry Corson Clarke, Chas. Shackford, John F. Harley, Josie Seba, Una De Moiré, Frederic Robinson, Edward H. Allen, J. Aldrich Libbey, L. J. B. Lincoln, Edward M. Favor, Charles A. Bigelow, Grace Ogden, John J. Collins, J. C. Cheery, Henry W. Dodd, H. H. Lightwood, Paul A. Davis, A. S. Roth, Harry Randolph, W. H. Maxwell, Charles T. Aldrich, S. A. Weiler, E. B. Adams, Harry Leighton, Bartly Cushing, Alice Butler, T. D. Van Osten, Charles Priest, Frank R. Mills, G. P. Campbell, Lenore Snyder, Frank G. Mack, Nita Sykes, A. C. Henderson, Julian Greer, Francis Neilson, Frank Lander, W. T. Connor, Loie Arnold, George Wotherspoon, Tyrone Power, T. H. Winnett, Joseph Hart, and W. B. Palmer.

MISS CORDEN'S VOICE ALL RIGHT.

A report was recently circulated by an agent in this city that Juliette Corden had left the Seabrooke Opera company, of which she was prima donna, owing to the loss of her voice. Miss Corden denies that there is any truth whatever in this story which was printed in last week's MIRROR.

Miss Corden is now in Chicago. Investigation reveals that the report in question was entirely unfounded. As a matter of fact, Miss Corden's voice was never better than it is at the present time.

"Miss Corden resigned from the Seabrooke company," says one that is in a position to know all the circumstances, "for reasons which it is hardly worth while to set forth at any length, but the condition of her voice had absolutely nothing to do with the matter."

ABOUT ACTRESSES.

Francis Holland, in the Chicago *Herald*, gives an inkling of the forthcoming novel of Emilie Edwards, the actress, who has already figured in fictional literature, and says: "Although its ground tone is simply a deep love interest, there are occasional diversions to certain abstract principles and truths that clamor for utterance that give the work a pungent flavor and will unquestionably cause it to be hailed as one of the genuine books of the day. I notice that the author has, with rare courtesy, or I might more properly say with good judgment, posed for the principal illustrations, and the artist has with rare receptive skill caught the perfect spirit of her content as portrayed by her comprehensive conception of the more striking situations."

Jennie Kimball has an interesting article in the Chicago *Times* of Dec. 10 entitled "A Plea for Burlesque." Mrs. Kimball claims that this form of entertainment is legitimate, and goes back to Bible times and to the ancient Greeks to prove her proposition. She says that Samson, when he tied the tails of the captured foxes together to send them into the fields of the Philistines, afforded an example of the grim sense of humor and burlesque that existed even in his day.

Mildred Stevens, a member of Ezra Kendall's The Substitute company, appeared for the first time as an actress in her native place, Galesburg, Ill., recently. Miss Stevens was greeted with a profusion of flowers, with hearty applause, and was presented by her admirers with a gold badge containing a solitaire diamond. She gracefully acknowledged the gift, and after the performance the company and friends were entertained at her home, 430 St. Ferris Street.

Annie Graham, one of the old stock company of the Walnut, is living quietly in Philadelphia. Her married name is Gardiner. She has one son, who is assistant treasurer of Gilmore's Auditorium. She is still youthful looking, and has much of the charm of her earlier days.

Among the officers and members of the Professional Woman's League who took an active part in last week's bazaar held at 153 West Twenty-third Street, were Mrs. Fernandez, Aunt Louisa Eldridge, Mrs. Edwin H. Knowles, Roselle Knott, Ella Starr, Queenie Vassar, Eleanor Mayo, Kate Weston, Marguerite St. John and Olive Oliver.

It is said that Queen Victoria takes a lively interest in hearing about the lives and achievements of the singers and actors that occasionally appear at her "command" performances. She gets most of these particulars from Princess Beatrice, who is an enthusiast regarding music and the stage. With Zelie de Lussan, the American who sang for the Queen at Balmoral not long ago, Her Majesty was especially pleased. There is little pecuniary reward for these appearances before royal personages, but in *eclat* and advertising opportunity there is much to be gained.

In Madame Sans Gene, Sardou's play now running at the Paris Vaudeville, Madame Thomsen wears a striking costume of the Empire period. It is thus described: Fourreau in aurora blue satin set off on the short bodice and puffed sleeves with silver galon. A garland of tea roses surrounds the hem of the trained skirt, a single blossom showing in the opening of the low bodice. White gloves are worn, reaching high on the arm. A tan is carried that corresponds with the style of the dress.

Society has done itself the honor to "take up" Calvé and Melba. Perry Belmont gave a dinner in Melba's honor a few nights ago, and at a tea one day last week half a hundred of the choicest women of the noble Four Hundred thronged to meet Calvé.

The wedding dress worn by Nordica as Elsa in Lohengrin at Saturday's matinee inspired almost as much delight among the women in front as the superb singing of Jean de Reszké.

Edmee Lescot, who closed her engagement at Koster and Bial's on Saturday night, received from the management a gift in the form of a toilet-set.

May Montford, who left the Tuxedo company six weeks ago, has been for three weeks in the New York Hospital ill with typhoid fever.

Mrs. Lester Franklin, formerly of the D'Alve Sisters, has recovered from a dangerous illness.

VAUDEVILLE JOTTINGS.

Frank Bush, the favorite story-teller of Tony Pastor's, Koster and Bial's, etc., has signed with T. H. Davis to lead The Hustler company next season. Mr. Davis, of course, will pay Mr. Bush a large salary, as the comedian is one of the highest salaried performers on the vaudeville stage.

The Leopold Brothers have closed a tour of the British provinces and are now rehearsing a pantomime called Robinson Crusoe, which they will produce at the Theatre Royal, Leeds, Eng.

Bertato, the little ballet and skirt dancer, who appeared at Herrmann's Theatre last week, dancing with much skill and *verve*, has been re-engaged by J. M. Hill for an indefinite time.

Isabella Ward (Mrs. Frank Bush) will leave the variety stage next season to appear with her husband in The Hustler.

Harry Corson Clarke, who has just returned to New York after a rest of four weeks in Chicago, has nearly completed two songs. One, entitled "Tootsie," a well-known soubrette will try to make popular. The other, "History Repeats Itself," is a descriptive song. "My greyhound," says Mr. Clarke, "took third prize—a diploma—at the bench show, and I'm engaged just now in endeavoring to fool the doctors, who have ordered me to Bermuda for the Winter."

DESIRABLE OPEN TIME.

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It is well seated, heated, lighted and cleaned. Your paper, advance notices, and the detail work of announcing your attractions is in the hands of careful, experienced men.

The scale of prices will be graduated to suit the attractions and the public is not imposed upon by being charged Grand Opera prices for companies that play at popular prices elsewhere, while if the star or combination is too important and expensive to play at low prices the scale is arranged to suit their Albany season and the fact explained by a liberal use of printer's ink.

OPEN TIME.—Dec. 18 to 23, Jan. 4, 5, 6, 8, 11, 15, 16, 17, 18, 22, 23, 24, 25, 29, 30, Feb. 1, 2, 3, 12, 13, 14, 15, 16, 17, 19, 21, 22, 26, 27 28.

It has the confidence of the public. The fact that while advancing the interests of stars and combinations we are advancing our own is never lost sight of. **When you are booking please remember the above** and address

H. P. SOULIER, Leland Opera House, Albany, N. Y.

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DEC. 29 JAN '94. 8, 13 16, 18, 19, 20, 25, 29, 30.

FEB. 1, 2, 13, 22, 23, 26 27, 28.

MARCH 1, 2, 3, 5 to 9, 12, 13, 14, 16, 19 to 22

Address P. F. PROCTOR, Proctor's Theatre, New York.

MR. A. S. SEER, New York. *New York, July 10, 1893.*

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OBITUARY.

Charles R. Thorne died in San Francisco last Wednesday. He was one of the most noted and popular actors in America in his time. He was born in New York in 1814, and made his debut at the Park Theatre in this city in 1830, appearing as Octavian in The Mountaineers. He remained on the stage for more than half a century, playing in all quarters and appearing in all kinds of parts. He was extremely popular in his earlier stage career, and acted throughout this country, in Panama, in Australia, in England, in China, and even in India. He was leading man in the principal companies of this city, and he supported all of the great players of his time. His life as a traveling actor was one of vicissitudes and of romantic adventure. He was once left for dead in Panama; he was held in captivity in South America; in the days of '49 in California he was the idol of the mining communities of San Francisco; he is said to have begged his way through Australia, to have been the victim of a mob in Sydney, and to have ridden in state on an elephant in India. In New York he at different times managed the Chatham Theatre, and the Astor Place Theatre. His three sons, Charles R., junior, Edwin F. and William, all in some degree inherited his dramatic ability, and the first named will be remembered as remarkably successful at the Union Square Theatre. Mr. Thorne was twice married. His first wife, Maria Ann Mestayer, to whom he was united in Richmond, Va., was an actress with whom he lived happily until her death. Two years after this event he married Mrs. Sarah Stark, a manageress and widow of the tragedian, James Stark. Their wedding took place in San Francisco in September, 1883, and since that time the deceased had lived in that city, although he occasionally visited his hosts of friends in the East.

A despatch to THE MIRROR announces the sudden death of William Kreling, proprietor of the Tivoli Opera House, San Francisco, last Friday morning. He was born in 1850 in Germany, and came to the United States when young. He opened the Tivoli Gardens in San Francisco in October, 1875. This venture was very successful, and he built the present Tivoli Opera House, which opened on April 12, 1879, as a music garden. Opera was first produced here July 3, 1879, the first being Pinafore. Since that time the house has been kept open continuously, opera being given every night in the year. It is one of the most successful places of amusement in the world, and the profits have been very large. Splendid performances have been given at cheap prices, and smoking allowed and liquors sold in the body of the house. Kreling was a rich man, and proprietor of an extensive furniture factory and other enterprises. He was tax collector in 1887, and a prominent Democratic politician. The funeral was held on Sunday, under the auspices of the Masonic fraternity, the Elks, and other organizations. The Tivoli was closed until after the funeral, and it will probably be run by the widow of the deceased.

Robert Ellis, aged seventy-one years, died at his home, 18 Tannehill Street, in Pittsburg, Pa., on Thursday last, of Bright's disease. Mr. Ellis was surrounded by his entire family at the time of death. He leaves four daughters and four sons, among whom is Sidney R. Ellis, manager of Darkest Russia. The deceased was connected with the theatrical profession during the period from about 1840 until 1880 in Pittsburg, at the old Drury, under David Henderson's management, and later at the old and new Opera Houses. He knew many of the old stars, including the elder Booth, Edwin Forrest, Charlotte Cushman and Kean. He was a well-known figure in Pittsburg, and enjoyed the warm friendship and respect of a large circle. He was a man of upright and honorable character. The funeral occurred on Saturday, interment being in Allegheny Cemetery.

Francois M. Sabion, a mimic and dancer, died at his residence, No. 164 West Twenty-fourth Street, New York, on Dec. 10, of cancer of the stomach, aged fifty years. The deceased was a native of Nantes, France, and went on the stage at a very early age. He was well known in Paris and St. Petersburg, where he appeared in vaudeville and comic opera. About seven years ago he came to this country, and after playing several engagements at Koster and Bial's he traveled in this country and South America. He last appeared upon the stage at Proctor's last Spring. A widow survives him. The funeral took place last Tuesday, and interment was in the Actors' Fund plot in the Cemetery of the Evergreens.

Walter T. McDermott, whose stage name was Walter Mack, died at his home in East Boston, last Saturday, from pneumonia. He was forty years old, a native of Halifax, and had a wife and several children. At one time he had considerable popularity as a lightning change performer. He was buried from the Church of the Sacred Heart yesterday morning.

Charles T. Watrous, an actor, aged about twenty-seven years, died of pneumonia at Albuquerque, N. M., on Dec. 10. The deceased once played in Daly's company, and later joined Daniel Frohman's traveling company playing The Charity Ball. He was forced to retire about two years ago by ill health.

On last Thursday night, while standing in the wings at the Metropolitan Opera House during a performance of America, a drop fell and struck a stage hand, Frederic Shaw, on the head, fracturing the skull. He was removed to the New York Hospital where he died early on Friday morning.

Richard Stevens, father of Mildred Stevens, of Ezra Kendall's Substitute company, died at the Hospital for the Insane, Knoxville, Ill., on Dec. 4. The funeral was held from his late residence at Galesburg, Ill.

Nearly all the theatres will give special holiday matinees next Monday.

OUR ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

Marshall P. Wilder has in the current *Once a Week* a story of his adventures on the isle of the "tropic sea," after shipwreck. Mr. Wilder has a humorous imagination as well as a ready wit, and the tale is as amusing as one of his monologues.

James Whitcomb Riley, the Hoosier poet, who has been appearing as a recitationist for several years in all the prominent cities, says that this is his farewell season. In the Autumn Mr. Riley will go abroad to see the sights and to evolve poetry. It is to be hoped his farewell will be similar to some of Patti's.

Frank Lincoln, who returned from a tour of the world last Summer, is spending the Winter at the St. Cloud Hotel, in this city. His descriptions of his experiences in foreign climes are both instructive and amusing. Mr. Lincoln is always in demand on the platform.

Jennie O'Neill Potter has parted with her ambition in the direction of the stage, and seems to be making a capital success as an entertainer. Towards midwinter she will go to San Francisco to fulfil engagements.

F. Hopkinson Smith has returned from Italy. He is about to start on his lecture tour.

Eugene Field, sometimes called the brightest man in Chicago, is touring with great success under the direction of Fred. Pelham.

The Rev. Joseph Cook may abandon his projected lecture tour around the world. Quixotic, volcanic, and opinionated, Mr. Cook is always engrossing, whether or not he be convincing.

Henry George has ended his peregrinations, and will lecture no more this season.

Georgia Powers Carhart, the entertainer, who has come East from Kansas City, is singing with considerable success E. Jakabowski's new ballad, "Ba-Ba," from Ermine.

Florence de Vere Boesé, soprano, and Merian A. Monk, pianist, have appeared together with such success as amateurs, that they have become professionals. Among their references are the Rev. Robert Collyer, David Bonner, Morris Phillips, and James Barclay.

Jules Levy, the stentorian cornetist, is playing through the far West at the head of a company of his own.

George Riddle is making money these hard times. He has added quite a number of pieces to his repertoire.

Tom Browne, the whistler, formerly with A Trip to Chinatown company, is in Paris. He has just ended a highly successful engagement at the Casino de Paris. He has cancelled his contract with Colonel Mapleson in London, and has no exclusive agent. He will go to London for the season. He may make a tour of Europe, appearing at Berlin, Vienna and Naples.

Charles E. Fitch, of the Rochester *Post Express*, is the latest newspaper man to turn lecturer. He appears in the University Extension Lecture Course. He is following the example of Eugene Field of the Chicago *News*; W. H. McElroy, of the New York *Tribune*, and Colonel McClure, of the Philadelphia *Times*.

Bill Nye and William Hawley Smith, his new partner in mirth, will open their platform season on Jan. 15, at Washington, D. C., under the management of Harry B. Pearle, who has had charge of Nye's tours for the past three seasons. During that period the combination has consisted of Nye and A. P. Burbank, the latter being well-known as a reader and entertainer; but owing to his serious illness this season his place has been filled by Mr. Smith. Mr. Smith is by no means new on the platform. He is prominent in literary circles, his pedagogic story, "The Evolution of Dodd," having given him a prominence in literature rivaling that long enjoyed by him as a talented artist of elocution, dialect and impersonation. The coming tour includes three weeks in New England, thence through New York to Canada, and then through Kentucky and other Southern cities, appearing in Chicago March 10.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send notes along concerning themselves or anything pertaining to their respective Lodges.

I. B. Fischer, of Lodge No. 263, Jamestown, N. Y., delivered an oration at the Sunday Memorial exercises held recently in Cincinnati. An effort is being made to have the Grand Lodge of Elks hold its annual meeting in Jamestown in June.

The Boston Elks' benefit at the Globe Theatre in that city was a great success last Thursday. All the theatres sent their best talent, and State and city officials occupied some of the boxes.

DATES AHEAD.

(Received too late for classification.)

A PRETZEL: Bryan, Tex., Dec. 21, Navasota 22, Brenham 23, Belleville 25, Austin 25, Taylor 26, Bastrop 27, La Grange 28.

BELL BOARS: Duluth, Minn., Dec. 25, 26, West Superior, Wis., 27, Eau Claire 28, Winona, Minn., 29, La Crosse, Wis., 30, Quincy, Ill., Jan. 1, Hannibal, Mo., 2, Springfield, Ill., 3, Decatur 4, Danville 5, Crawfordsville 6.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): St. Louis, Mo., Dec. 24-30, Cincinnati, O., Jan. 1-6.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Salem, Mass., Dec. 25, Nashua, N. H., 26, Fitchburg, Mass., 27, Athol 28, Bennington, Vt., 29, Cohoes, N. Y., 30, Saratoga Jan. 2, Glens Falls 2, Rutland, Vt., 3, Burlington 4, Plattsburg, N. Y., 5, St. Albans, Vt., 6.

LITTLE TRIXIE (Fred Robbins, mgr.): Joplin, Mo., Dec 24, Springfield 25, Aurora 26, Pierce City 27, Sweet 28, Eureka Springs, Ark., 29, Fayetteville 30, Fort Smith Jan. 1.

MAUDE ATKINSON: Durant, Miss., Dec. 19-23, Carrollton 25-30.

POWER OF WOMAN (Mme. and Aug. Neuville): Chicago, Ill., Dec. 18-24.

SADIE MARION (R. R. Reeve, mgr.): Grand Rapids, Mich., Dec. 17-23, Detroit 25-28, Chicago, Ill., 31 Jan. 6.

THE POSTMASTER: Defiance, O., Dec. 19, Napoleon 20, Wauseon 21, Monroe, Mich., 22, Bowling Green, O., 23, Belleville 25, Peoturia Jan. 1, Mansfield 2.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

ALHAMBRA	Waifs of New York
ACADEMY OF MUSIC	Braving the World
CLARK STREET	A W Fremont
COLUMBIA	A Country Sport
CHICAGO OPERA HOUSE	Carleton Opera
EMPIRE	Will o' the Wisp
GRAND OPERA HOUSE	A Texas Steer
HAYMARKET	Wicklow Postman
HAVLIN'S	McCarthy's Mishaps
HOOLEY'S	Manola-Mason
McVICKER'S	Black Crook
SCHILLER	Cruise of Society
WINDSOR	Fabio Romani

BOSTON.

BOWDOIN SQUARE	Darkest Russia
BOSTON	Ill ch Crook
COLUMBIA	Girl I Left Behind Me
GLOBE	Richard Mansfield
GRAND OPERA HOUSE	Rimany Rye
HOLLIS	John Drew
MUSEUM	Prodigal Father
LYCEUM	Jack's Creoles
PALACE	Fay Foster Burlesque
PARK	Venus
TREMONT	W. H. Crane

PHILADELPHIA.

ACADEMY	Abbey Grand Opera
AUDITORIUM	Slavery Days
BIJOU	Variety
BROAD	Francis Wilson Opera
CHESTNUT STREET THEATRE	Wilson Barrett
EMPIRE	Dorcas Rockett
FOREPAUGH'S	Ticket-of-Leave Man
GIRARD AVENUE	East Lynne
NATIONAL	Equine Paradox
PARK	The Nominee
PARK	Continuous Variety
STAR	Girls from California
STANDARD	William Barry
WALNUT STREET	

PITTSBURG.

ALVIN	Lyceum Comedy
ACADEMY	Irwin Brothers
BIJOU	A Railroad Ticket
DUQUESNE	Drew Comedy
GRAND OPERA HOUSE	A Cracker Jack
HARRIS	Rambler From Clare
PALACE	Two Johns

BALTIMORE.

ACADEMY OF MUSIC	Span of Life
FORD'S GRAND OPERA HOUSE	Cleveland's Minstrels
HOLLIDAY STREET	James A. Reilly
MONUMENTAL	Harry Williams' Own

BUFFALO.

ACADEMY	Mr. and Mrs. Kendal (8-29)
JACOBS'	South Before the War
LYCEUM	Squire Hawkins

WASHINGTON.

ACADEMY	James T. Powers
ALBAUGH'S	Thos. W. Keene
HARRIS'	The Scout
LYCEUM	Rentz-Santley Burlesque
NATIONAL	The Lilliputians

CLEVELAND.

EUCLID AVENUE	Isle of Champagne, Mr. and Mrs. Kendal
JACOBS'	Jay Train
LYCEUM	S. B. Mantell
STAR	Reilly and Woods

CINCINNATI.

FOUNTAIN SQUARE	Man of Iron
GRAND	Fay Templeton Opera
HEUCK'S	Dark Secret
HAVLIN'S	County Fair
PEOPLE'S	London Theatre Burlesque
PIKE	Midway Plaisance co.
ROBINSON'S	J. E. Toole
WALNUT	Effie Ellsler

ST. LOUIS.

GRAND	Robert Downing
HAGAN	Monte Carlo
HAVLIN'S	My Jack
OLYMPIC	Crowded Comedy
POPE'S	Spider and Fly

KANSAS CITY.

GRAND	After the Ball (R. E. Graham)
NINTH STREET OPERA HOUSE	Dore Davidson

NEW ORLEANS.

ACADEMY	Kate Claxton
GRAND	Robin Hood
ST. CHARLES	Grau Opera

MILWAUKEE.

BIJOU	Danger Signal
DAVIDSON	Stuart Robson (8-29)

ST. PAUL.

GRAND	Paul Kauvar
METROPOLITAN	Walker Whiteside (2-28)
PEOPLE'S	Stock co. in Lynwood

MINNEAPOLIS.

BIJOU	Jarbeau Comedy
GRAND	Walker Whiteside (8-30)

SAN FRANCISCO.

CALIFORNIA	Charles Dickson
GRAND	Sunlad

E. A. Stahlbrodt, president of the Bill Posters' Association of the United States and Canada, made his annual visit to the bill posters of New York city recently. He received a hearty welcome from S. Pratt, of Van Beuren and Company, and other good fellows in the bill-posting association.

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"The Hiram of W. S. Hart is a studied piece of work well wrought out. He has a good presence, manly form and good voice. He is intense without rant, and well sustains the different phases of passion. His death scene earned him a recall."—*San Francisco Bulletin, Dec. 5, 1893.*

"W. S. Hart is a good actor, free from rant and affectation, and that one thing—a death—so necessary to plays of this sort, he performed in a way that immediately brought him to life and made him come before the curtain with the star."—*The Morning Call, San Francisco, Dec. 5, 1893.*

"Mr. W. S. Hart, the Armand of the piece, commanded admiration for his natural rendition of his role. During the gambling scene he demonstrated that he had the power to portray the most intense feeling in a manner that made even a matinee audience warm up and applaud enthusiastically. Rhéa's leading man is, without a doubt, one of the best actors in his line on the stage."—*San Francisco Post, Dec. 11, 1893.*

"The Napoleon of W. S. Hart deserves unstinted praise for the artistic interpretation of the part of the great soldier. His likeness to all of the best pictures of Napoleon was striking. The poise of his head, manner of walking, carriage of the hands, staccato, suppressed mode of speech, all of which mannerisms are historical. Mr. Hart portrayed excellently. The actor's personality was entirely disguised, and an impersonation so convincing is rarely seen. Mr Hart's Napoleon was a rare treat."—*San Francisco Post, Dec. 8 1893.*

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LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Andrews, Charles
Alange, Abi
Aldrich, Chas. T.
Adamson, Paul M.
Anderson, W. C.
Ardell, Edith
Arnold, Lois
Arring, Agnes B.
Argyle, Fanny
Ashton, N.
Allen, Louise
Ballis, George
Bolton, Lora
Backus, George
Barney, A. N.
Beers, Newton
Bryton, Georgia
Bradley, William
Braden, Ed. A.
Bisset, Mrs. M. & C.
Beaman, S. T.
Burt, George
Bateman, Victory
Barry, Eleanor
Bertram, C. N.
Barnard, Milly
Bennett, Richard C.
Bywater, H. S.
Braham, Harry
Beagrath, Miss M.
Bernato, Wah R.
Bar erator, Pauline
auchley, May
Braman, Genevieve
Bunch, Fred.
Blanden, Lou
Brown, Sir
Bruton, Frederick
Cuben, Octavus
Cramer, Clara
Curtis, M. R.
Cotton, S. F.
Cummens, Ellen
Cunningham, Lizzie
Clinton, Horace
Campbell, G. P.
Clapham, H. J.
Coriesse, Helen
Coulter, Frazer
Clark, S. A.
Clin , Maggie
Coates, John
Carson, Emma
Clay, Virginia
Campbell, R. F.
Castle, Horace
Carleton, Violet
Cheerge, James C.
Cudlyn, Dan
Cutting, Robert
Cane, Mrs. G. S.
Curtis, Sir
Crandall, H. J.
Carlton, Arthur C.
Crawford, A. E.
Cochran, C. B.
Coleman, Clara
Durson, J.
Daring, Frances H.
Duffield, H. S.
Scott, J. C.
De Bar, Mrs. Ben
Dumont, Frank
Dodd, H. W.
Day, Mildred
Drew, Grace E.
Deaves, Miss S.
Duval, Ramon
De Vere, Vera
D'Alvini
Denning, Dorothy
Deebie, Harry
Dallas, Mervyn
Davenport, Mrs. A. S.
Dixon, Fred
Dowley, H. S.
Dare, Anna
Dickeson, Maude
De Berger, Emma
Emmet, D. D.
Evans, Tommy
Elms, Lillian
Fenwick, Harry W.
Fisbie, Wallace H.
Frayne, Frank I.
Fox, Hugo
Fuller, Lore
Friend, Ethelyn
Folsom, F. F.
Friedhold, Mrs. C. F.
Foster, Nina L.
Fos ette, Emmie
Fos ette, Charles
Fellows, Marie
Gideon, M.
Glenn, Julius
Gaillard, Robert B.
Godfrey, J. C.
Gengi, Geo. B.
Gates, F. S.
Gilcrest, Nellie
Grandin, Elmer
Gibler Bros.
Gulberson, W. F.
Gorman, G. F.
Given, Cad
Granville, Homer
Gilbert, Katie
Gorton, Joe
Gottschalk, Mr.
Gilmore, Helen
Graham, Vincent
Goulbury, Wm. W.
Hamilton, B. B.
Hartsurt, William
Hamilton, Caroline
Hanley, Edith L.
Hatcher, Jesse
Holand, Frank
Harpstrite, J. W.
Holborn, Maud
Huntington, Grace
Hight, Ferd
Harding, Leonora
Hallam, Allie
Hacker, F. M.
Biggens, E. A.
Hanbury, W. D.
Halbach, G.
Hart, Gussie
Hilton, Sadie
Hayden, Frank
Hunt, George L.
Holloway, Bessie
Hoare, Harry
Haines, Clara B.
Hubbell, Walter G.
amilton, Raymond
Hanley, Lawrence
Hanlon Brothers
Hoffman, Harry
Harver, Cockburn
Heward, J. A.
Hawley, Letta G.
Hayes, Jack
Ingersoll, Louise
Inman, Belle
Johnson, George A. D.
Jones, Walter
Jarvis, Miss L.
Jessell, Jos. A.
erome, Sidney
Jamison, F. E.
Johnson, Sollie
Johns, Mrs. W. L.
Knowles, G. W.
Kavenaugh, Lyla
Knott, Clara
Knyvett, Ferrers
Kimball, Stazra
Kessen, Sir John
Keller, Mr.
King, Julie F
Katherine, Mlle.
Kelly, James
King, Mrs. Kate B.
Lightwood, Harry
Lodge, J. J.
Lester, Kate
Locke, E. E.
Lomax, J. H.
Lamona, Joe
Lamar, M.
Larsen, Geo. W.
Landner, Gus
Lasalles, Sarah
Lamont, Victor
Le Roy, Irene
Leary, W. H.
Lewis, Carrie
Lawrence, Nellie
Linsley, Marie P.
Lewis, Lilian
Leffingwell, Miron
Leach, Jerry
Lewis, Fred. G.
Lewis, Mrs. Arthur
Laine, J. H.
Moretta, Miss E.
Milon, M.
Monroe, George
Mattox, F. S.
March, Pack
Murray, Frank
Mason, Susie
Melborne, Mr. L.
Madigan, Gertie
Melina, Electra
Melbourne, Lilian
Monroe, Edward
Miller, Maud
Mahner, George
Mason, W. F.
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Mac olin, A. W. F.
Mason, Daniel
McLellan, George B.
Morgan, Lizzie
Martin, Thomas
Miner, George
Morrison, D. W.
Moseley, Joseph
Morris, Robert G.
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Macy, Stanley
Mestayer, Chas. H.
Mehlhaues, Chas.
Miner, Olga
Mc'loud, Mr.
MacDonough, T. B.
Macintyre, Geo. D.
McLellan, Chas. L.
Melnite, Belle
Mgr. Standard Dramatic Co.
Myers, H.
Nelson, Ruth
Neiderman, E. J.
Neil, James
North, Wilfred
Newton, Carl
Owen, W. H.
Odell, Miss S. M.
Ogden, Grace
O'Donnell, George
Palsiter, Chauncey
Prince, J. O.
Pen, Lulu
Preston, Bella
Peeler, Lee
Peri, Biago
Paterson, H.
Palmer, John H.
Pond, Anson J.
Peterson, Adele
Parker, Miss F.
Pruette, Frank
Plympton, Eben
Peasely, Tom
Peel, Fred.
Peters, Fred.
Potter, A. M.
Pascal, W. H.
Prop. Man. Pulse of New York Co.
Phillips, Harry
Prange, Miss A.
Packard, Minnie
Rankin, McKee
Ramsdell, Vernon
Reicher, George
Randolph, C.
Reming, Louise
Rich, Miss Lou
Rareshide, Geo. H.
Roland, Kathleen
Roche, Mrs. Geo
Ritchie, Elmer F.
Ritchie, John G.
Rastus, Master
Robinson, N. Forbes
Roberts, Thomas
Rosenberg, Max
Read, John
Ryer, Geo. G.
Raymond, Alice
Remon, Harry W.
Schroder, Fa ma
Sheehan, Wm. T.
Sands, S. A.
Sales, Burdett
Sears, Bessie
Schneizer, Mrs.
Sandford, Harry "Spec"
St. Claire, Ada
Smythe, Birdie
Sloue, G. S.
Stg. Mgr. Pulse of New York Co.
Smith, Eddie
Smith, S. P.
Starr, Buleah
Selby, Rita
St. xton, Helen
Stage Mgr. Romany Rye co.
Steirle, Howard
Smith, Henry
Stg. Mgr. Land of the Midnight Sun
Spidick, F. F.
Steers, Marie
Stockton, Sadie
Sandys, Ada
Shaw, Mrs. A. J.
Seymour, H. R.
Smiley, J. R.
Stanley, Burton
Sarvin, George A.
Smith, J. R.
Stg. Mgr. F. I Frayne Co.
Sheridan, Robert
Storin, Harry
Stanwood, Charles
Stephens, Will
Shaw, Margaret
Schultz, Mrs. M.
Slade, Charles
Simms, Clark
Tillotson, J. K.
Tetton, Basil
Tramer, Joseph P.
Thomas, Kent
Thatcher, George
Tannehill, Mrs. B.
Thornton, Bonnie
Travers, Edwin
Thorne, Lora
Thornton, Celia
Towers, D. W.
Taylor, Clarence H.
Trader, Geo. H.
Ulmer, George F.
Underwood, Arthur
Vokes, Teddie
Villa, Agnes W.
Vanderip, Walter
Vincent, C. J.
Van Dyck, Lea
Vandenhoff, Mrs.
Walker, Smiley
Woo hall Mr.
Willard, Frank
Wood, Rose
Wood, Gail
Wade, Daisy
Weed, A. E.
Wheelan, Mrs. Alf C.
Whalley, Harry D.
Wall, J. M.
Wilbur, A. L.
Willard, Harry S.
Weston, Kendall
Winton, Rima
White, Sydney Chas E.
Wheeler, H. E.
Whiting, Mrs. Annie
Young, Marion
Yorke, Gustave
"Zell"
Zanic

BORN.

SMITH.—A son to Mr. and Mrs. Ize Smith, Hoboken, N. J., Dec. 5.

MARRIED.

ALBERTE—BARRETT.—On Dec. 6, at Batavia, N. Y., Carl Alberte and Julie Barrett.

BECKMAN—WILLIAMS.—H. W. Beckman and Annie Williams, at St. Louis, Mo., on Nov. 17.

DeKALB—BLAIR.—At the Hotel Bassett, Prairie Dep't, O., on Dec. 14, Livingstone S. DeKalb and Marion Blair.

DIED.

ELLIS.—Robert Ellis, in Pittsburg, Pa., on Dec. 12, of Bright's disease, aged 72 years.

KRELING.—William Kreling, at San Francisco, Cal., on Dec. 15.

McDERMOTT.—At his home in East Boston, on Dec. 16, Walt r T. McDermott, known on the stage as Walter Mack, of pneumonia, aged 40 ye rs.

STEVENS.—Richard Stevens, father of Mildred Stevens, at Knoxville, Ill., on Dec. 4.

SABLON.—Francois M. Sablon, mimic and dancer, at 264 West Twenty-fourth Street, New York, on Dec. 12, of cancer of the stomach, aged 50 years.

SHAW.—In this city, on Dec. 15, Frederic Shaw, stage hand of the Metropolitan Opera House.

THORNE.—Charles Robert Thorne, in San Francisco, on Dec. 14, aged 79 years.

WATROUS.—Charles T. Watrous, at Albuquerque, N. M., on Dec. 10, aged about 27 years, of pneumonia.

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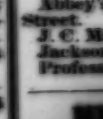

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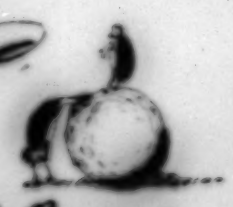

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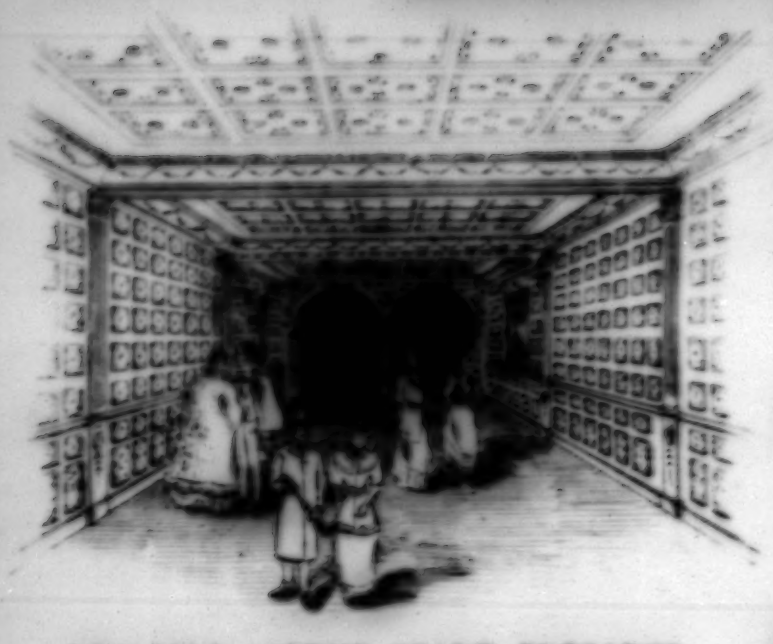

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